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EDITOR: J. Max Patrick, New York University
ASSOCIATE EDITORS: H. M. Sikes, Hunter College
John C. Rule, Ohio State University
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IN OUR LAST ISSUE WE NEGLECTED TO NAME BROWN UNIVERSITY PRESS AS THE PUBLISHER OF "THE NEGLECTED MUSE" by Robert Gale Noyes.

GUIDE TO THIS ISSUE

Outstanding New Books: M.-S. Røstvig completes her study of the Happy Man theme, item 11; I. G. MacCaffrey's "descriptive analysis" of PARADISE LOST, item 3; Ross Garner dehermetizes VAUGHAN, item 1; M. Macklem surveys mankind's ideas about the universe from Donne to Pope, 16; a 17C murder thriller, 28; Hobbes' Thucydides, 30.

Special Reviewers: OLIVIER LUTAUD, University of Paris, on Sirluck's ed. of AREOPAGITICA, 7; the poet KENNETH PITCHFORD, New York University, on an appreciation of Marvell, 9; THOMAS R. HARTMANN, who reviewed Ong's *Ramus* in our last issue, on Peacham's GARDEN OF ELOQUENCE, 13; MASAO MIYOSHI, New York University, on a new Japanese study of Milton; for other special reviewers see the History Section following item 33.

Other Points of Special Interest: Sprigge's ANGLIA REDIVIVA reprinted (25); H. G. Merrill's dissertation on MILTON & DU MOULIN (5); A. C. Howell on PARADISE LOST IN SPANISH.

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Reviews of Knevel's poems & Denonain's study of Browne, promised in our last issue, will appear in our next, which will be devoted largely to abstracts of periodicals.

(1) Ross Garner, HENRY VAUGHAN: EXPERIENCE AND THE TRADITION. Univ. of Chicago Press, 1959, 186p, \$5.—This is a profoundly analytical, soundly revolutionary combination of iconoclasm, brilliant discovery, and illuminating explication, and also an important contribution to the history of ideas. It is a difficult book which deals with difficult topics. One of its outstanding merits is that Garner never oversimplifies, never lops or stretches Vaughan's ideas into pat but misleading formulae. Garner never turns his back on difficulties, ramifications, and complexities. What a joy it is to find an honest scholar writing on almost his last page about "the problem which remains most vexing for me" and pointing out what lines of research still need to be followed! Yet he does not neglect anything which might contribute to the development of his theses. The erudition is prodigious, as a sampling of the index reveals: Plato, Plotinus, Pomponazzi, Pusey, Pyrrho, Pythagoras, Quarles, Rabanus, Raleigh, Reason, Reitze, Revelation—What a succession!

There are so much erudition and clarifications, so many uses of writers ancient and modern, so many technical philosophical & theological & mystical terms, that it is easy for a reader to lose his way temporarily. If he does so, it is largely his own fault, for the clarifications & recapitulations are inevitably there. Garner was once a lawyer, and this is his case in the court of scholarship. He ignores no fact, plugs every loophole, makes the necessary admissions, states the problems, elucidates the tradition, explains away previous judgments, clears the impediments. It is all necessary. But how one wishes that he had reduced the case to unqualified simplicity somewhere in the volume!

Perhaps it would be well to put the argument in the form of a journalist's account of a court case.

It has been alleged that Vaughan was a Hermeticist. Garner must defend his client against this charge—for it becomes a charge, though it was hardly intended as such. "Vaughan is a good Christian," replies lawyer Ross—we use quotemarks but the words are not his own. "Hermeticism is a heresy. It taught dualism: that matter is evil & spirit good. Vaughan did not regard matter as evil. He adhered to the Christian view that God is immanent in the physical world: the created world evidences Him; the rainbow is His sign; nature will be renewed at the Second Coming; even now angels & saints post about the universe; the Incarnate God chose to dwell in this world."

The prosecutor interrupts: "All right," he says, "Vaughan sees nature as at least somewhat good; he does not equate matter with evil. But this is not the central point. The fact is that he is a pessimist: he repeatedly voices a sense of loss and separateness from God, wailing that he is in sad captivity, a leaden state, condemned to the desert of this world; that he is all filth & obscene, a very brute whose flesh is vile and low."

"I agree," returns lawyer Garner, "but recognize, O judge, that the prosecutor has admitted my first point: Vaughan did not hold the hermetic heresy that matter is evil, that salvation lies in the direction of escaping from it. In turn, I admit the facts just presented by my opponent: Vaughan did hold this pessimistic view of man. He put him at the very bottom of the chain of being—or outside it, and for a sound reason. Man disobeyed God & disobeys God still; man has brought the curse upon himself and nature. But there is no heresy here. This is orthodox Christianity. And the view does not involve the poet in the sin of despair: he knows that man may learn from nature; that landscape is a reflection of the unseen in the seen. Vaughan does well to admit that man is morally reprehensible. He recognizes that sin and evil lie in the apostate will, in disobedience, rebellion, & laxity."

"Not so fast," objects the prosecutor. "I gave only one side of the facts. I shall now prove that Vaughan is guilty of inconsistency. He not only puts man lowest on the chain of being but also puts him highest on it because man shares the divine Intellectus & is made in God's image. He laments his separation from God & then turns around and expresses a feeling of nearness to Him: he notes the rainbow covenant; he is literally taught by the other creatures who declare the glory of God. For him the world is a faithful school; he looks forward to the time when God will restore trees, beasts, and men; he prays to be given a place among God's works. In short, in Vaughan there is simultaneous pessimism & optimism, rejection & embrace, longing & fulfillment. I challenge Garner to reconcile these."

"I accept the challenge," returns the defence. "I have shown that Vaughan is not a Hereticist, does not regard matter as evil. But that does not mean that he contents himself with the physical or what he finds of God there. Nature is good; but he is willing to leave it for a greater good. He passes through it and beyond it to God's transcendence. Thus he loves nature & God in nature, yet is able to move beyond. He rejects what is lawful but is not expedient for God's way. For him water is a useful element & clear, but there is a higher stream: 'Thou art the channel my soul seeks/Not this with Cataracts & Creeks'."

"I object," cries the prosecutor. "I object to the implication that Vaughan found God. I submit that his characteristic & most intense religious experience is not a realization but a longing."

Ross bows in affable agreement. "I did not assert that Vaughan

went beyond longing. Indeed here is proof of his honest sincerity. He never asserts more than longing, presumably because longing was the limit of his experience, though not of what he read about. We may, then, define his religious experience as a longing for incorporation into the dark night of the soul as it grows out of Christian dogma assented to as experience. His poem 'The Night' is a recreation of a desire for mystical experience; that desire rises from real assent to certain elements of Christian dogma. He writes 'true, unfeigned verse.' Led beyond nature towards God, he receives in his heart the motions of grace & yearns upward. What Vaughan does, in context, can be best explained by the activity of devotion as it gives way to the passivity of a contemplation in which immanence is resolved in transcendence by experience."

So ends our journalistic account. If we read rightly, such is Garner's theme. We have omitted his proofs, the detailed explications of poems, the explanation of what Hermeticism is (far more than we indicated above), his placing of these ideas into currents of Christian thought and its numerous roots & developments, the careful examination of other scholarship on Vaughan, & the equally careful rebuttal of its contentions. Garner does not deny that Vaughan exploited hermetic images & allegories: the attack is against misleading interpretations of that imagery in conventional criticisms of the poems. A most convincing case is made that Vaughan was primarily an orthodox Christian devotional poet whose work is intelligible if read in the central, not the esoteric, Western tradition. Garner has achieved a major work of scholarship.

(2) *A SOCIETY FOR THE PUBLICATION OF UNIQUE & RARE NON-DRAMATIC TEXTS OF THE PERIOD 1500 TO 1660 was proposed & discussed at an MLA 1959 conference group. The organizing committee consists of Chairman, Ernest Sirluck (Chicago); Secretary, Samuel Schoenbaum (Northwestern); members, R. C. Bald, Fredson Bowers, Hugh G. Dick, William A. Jackson, Francis R. Johnson, Louis Martz, James G. McManaway, William A. Ringler, Jr., M. A. Shaaber. A further conference is to be held at the 1960 MLA meeting. Meanwhile the committee is to draw up an initial list of titles & to commission appropriate editors. It is not proposed to collect membership fees until the society is able to announce a publication schedule, but it is very desirable to form a list of potential members. Those who may wish to join or at least to be sent the prospectus when it is ready should send their names & addresses to Sirluck or Schoenbaum. Suggestions about titles, policy, organization, finance, etc. are also welcomed.*

(3) Isabel Gamble MacCaffrey, *PARADISE LOST AS "MYTH."* Harvard Univ. Press, Cambridge, Mass., 1959, \$4.50, 236p.—If Oscars were given for scholarship, we could nominate this descriptive analysis of PL for recognition as the best book on Milton by a single author published in 1959. It is not concerned with mythological motifs of the Maud Bodkin sort; nor is it on the content of Milton's myth studied from the vantage points of theology, psychology, Jungian theory, or the Renaissance "world picture." Indeed, the use of the term "myth," though perhaps unavoidable, is unhappy, for a whole chapter is needed to disburden it of deforming associations & to make a reader realize that he is not going to be led up a garden path of racial memories, Aztec folklore, and Golden Boughs. It might have been better to entitle the work *PARADISE LOST AS TRUE HISTORY IMAGED & STRUCTURED IN SIGNIFICANT TOTALITY*; for Milton was convinced that he was portraying fact, events which happened. The relation of them involved some accommodation, some invention, some use of faithful equivalents of realities hard to express otherwise. He would not claim absolute truth for the persons & places, but he did regard the qualities & potencies bodied forth in them as real. His poem was not in itself a justification but was a presentation of realities: he set out "to embody the history of a true local Garden; from the contemplation of this unique piece of history was to be deduced a justification of God's way." The subject is "the necessity by which man became both a wayfaring and a warfaring Christian." Here a universal myth is involved. Throughout his poems Milton traces & retraces a paradigm of loss & return, fall & resurrection. In LYCIDAS, for example, lines 23-36 describe an undisturbed world (Cf. Eden); then comes disaster which negates this paradise, & images of decay in nature are appropriately introduced (cf. the curse after the Fall). Such loss & decay are the first stage of the universal myth. The second & third stages—the journey of life-in-death & the regained Paradise also appear in LYCIDAS.

This universal myth is only a small but important part of what Mrs. MacCaffrey means by the "myth" of PL. That myth

involves not only story—the images & events of primordial reality but also patterns in narrative & verse texture that naturally express those images & that reality. Thus important to PL are the fable; the myth's circular, returning shape; and its innocence of vision harking back to an experience older than any individual life. Myth for Milton was "a structural & epistemological principle, reflecting accurately, as he thought, the real nature of our first world." It was not in itself a moral principle; it lacked the magical, shape-shifting versatility found in conventional myth. "Indeed, the myth in the poem is assimilated into a larger design which cannot be called mythical in any sense acceptable to modern theory; it becomes part of a moral pattern that is actually anti-mythical."

Anyone who finds all this theorizing a source of confusion should not be put off by it. Most of the volume is devoted to clear, down-to-earth, & extremely perceptive analysis of PL, its diction, its images, its structural patterns, and other specifics such as Satan's voyage. In Chapter III, the main configuration of the poem is explored along with five major sub-units. The analysis of Milton's treatment of place, particularly of place as a moral dimension, is original & would alone place this volume as a major contribution to Milton studies. One illuminating detail in it is the observation that Satan's speech on "A mind not to be chang'd by Place or Time" (1.252-55), is "a specious device by Satan of his fall: the rejection of time is a rejection of change, and a claim to be still a denizen of changeless Heaven. . . . The assertion reaffirms the self-sufficiency that led Satan to his rebellion; in making it he is cutting himself off from the vital forces that permeate the universe."

The analysis of Milton's treatment of time is equally brilliant, as again brief samples may suggest: "The higher in the scale of nature a being is, the more 'immediate' are its motions and, therefore, the less subject to time." In deliberate contrast to the peace of Eden, "the denizens of Hell are obsessed with time & the heavy change of thir condition."

Milton's use of repeated phrases & systems of 'key words' or images is made the subject of a section. "The method can fairly be called structural, since it is one of Milton's major tools in the translation of his fable from a chronological to an architectural idiom. By freeing his material from the limits of chronology, Milton could concentrate on emotional relationships & bring together incidents or images to shed light on each other. One method of effecting this was to recall or anticipate words & symbols whenever the associations clustering round them were relevant to the context": so begins an incisive analysis of this feature of structural pattern.

The final chapters should arouse some controversy: some may not be easily persuaded, for example, that "Milton's verse-texture is fundamentally unmetaphorical—far less figurative in PL, indeed, than in his ordinary prose style"; but the sustaining argument is a formidable one. Likewise there may be objections to the view of Satan's voyage as a story "told as if he were one of the great questing heroes of legend" & some suspicion that Mrs. MacCaffrey is here stretching the poem to make it fit a notion that PL must include that basic theme, the quest. But here again, her case cannot be lightly dismissed.

(4) COMUS. John Arthos, "Milton, Ficino, & the CHARMIDES STUDIES IN THE RENAISSANCE VI (1959), 261-274.—Considerations relevant to the meaning of sophrosyne in the Charmides & of temperantia in Ficino lead to their application to Milton's doctrine of chastity, particularly since he links faith & hope with it in the masque. Hence the proposal "that Milton means his poem to treat of the magical power of virtue; he will not treat primarily of theological matters, but he will show how the key virtues of Christian theology have a parallel & support in the powers of virtue" particularly when supported by reasoning & philosophy: he was trying to show the harmony & sometimes identity between right philosophy & Christianity. The substitution of chastity for charity was thus an effort to maintain the dignity of Philosophy & virtue in harmony with the theological virtues.

(5) H. G. Merrill, MILTON'S SECRET ADVERSARY: DU MOULIN & THE POLITICS OF PROTESTANT HUMANISM (Unpublished Univ. of Tennessee Ph.D. diss.) This study provides the first English translation of Dr. Peter Du Moulin's *Regii Sanguinis Clamor ad Coelum adversus Parricidas Anglicanos* (The Hague, 1652), the effective & notorious Latin book in reply to which Milton wrote his *Defensio Secunda*; an accompanying monograph is the first biographical & critical study of the many-sided Du Moulin. The Salmasian Controversy, in which *Regii Sanguinis Clamor* appeared, is here re-studied in the light

of the strong community of Protestant humanism which existed between England, France, & Holland, & of the impact this cultural & religious bond had upon tensions between Cromwell's dictatorship & the French & Dutch governments. From a study of Du Moulin's other writings, his authorship of *Clamor* is proved, & the character of Alexander More, whom Milton vituperated as the author, is vindicated of charges of immorality & heresy. Dr. Du Moulin's connections with the New Science, witchcraft & demonology lore, Restoration politico-religious controversy, & Church affairs are explored, & his relationships with his brother Dr. Lewis Du Moulin (the Non-conformist physician-pamphleteer) and with Meric Casaubon are discussed.

The Du Moulin family was long associated with the English Crown. The celebrated Huguenot preacher and disputant Pierre Du Moulin (1568-1658), father of "Milton's secret adversary," was educated at Cambridge & Leyden, & twice wrote for James I against the Jesuits. The results were *De Monarchia Temporalis Pontificis Romani Liber* (Geneva, 1614) against Cardinal Bellarmine, & *Nouveauté Du Papisme* (Sedan, 1627) against the Cardinal Du Perron. Inheriting Pierre Du Moulin's adroitness in controversy, Dr. Peter Du Moulin as an English national & Anglican priest also shared his father's Calvinistic theology, belief in Divine Right, & episcopal sympathies. Since his father had opposed Jesuit doctrines of Popular Sovereignty & tyrannicide, Dr. Du Moulin (1601-1684), a strong Royalist, likewise denounced these teachings in their Puritan garb. Though proudly English, Dr. Du Moulin (educated at Sedan & Leyden) still felt an affinity with Dutch & French Calvinists. When the English Puritans sought approval of the Reformed Churches, he thrice wrote against it, especially urging that any endorsement of rebellious Puritanism would jeopardize the Huguenots with the French Crown. He thus turned out his *Letter of a French Protestant to a Scotishman of the Covenant* (London, 1640); *Apologie de la Religion Réformée et de la Monarchie et de l'Eglise d'Angleterre, contre les Calomnies de la Ligue rebelle de quelques Anglois et Ecossais* (The Hague, 1650); & the anonymous *Regii Sanguinis Clamor*. In each work, he tried to destroy any equation of European Reformed Churches & English Puritanism.

Appearing in late 1649, the *Defensio Regia* of Salmasius also sought to warn Continental powers away from the regicide government. Though usually studied as a lengthy work by a philologist adrift in political science, the *Defensio Regia* also included many barbed polemics against the Puritan military despotism (a "stratocracy"), attacks well aimed enough to deserve an answer if Salmasius's name had not been attached. After Milton's *Pro Populo Anglicano* appeared to rebut Salmasius, Du Moulin wrote *Regii Sanguinis Clamor* to damage the Regicides, Cromwell, & Milton in order to help Salmasius's retort to Milton when it might appear. Du Moulin based his polemics on Salmasius & his chronology on Dr. George Bate's *Elenchus motuum nureporum in Anglia* (Paris, 1649). Indeed, Salmasius had tried to combine polemics & political science. Because Du Moulin abandoned Salmasius's unwieldy evidence for Divine Right & concentrated on polemics instead, he produced a trimmer, more sharply pointed work than Salmasius, directing his appeal to widespread popular shock & horror abroad at the English King's execution. The Dutch were entreated at least to shun the Puritans (the Princess Mary Stuart had been married to William of Orange (d. 1650) with Du Moulin's uncle Andre Rivet arranging the match). In turn, the French were urged to invade England and restore the Stuarts (Queen Henriette Marie was the aunt of Louis XIV).

If Milton had lampooned Salmasius as a henpecked pedant, Du Moulin repaid him. Aside from unflattering references in *Clamor* to Milton's divorce writings, University career, & Continental tour, Du Moulin added some bristling iambics which branded Milton as a snivelling rogue well fitted to eulogize criminals. In a dedicatory epistle to *Clamor* (given under the name of Vlaq, the publisher), Alexander More, a celebrated preacher who supervised the publication of the book, likened Milton to a blinded Cyclops. Arguing primarily from this passage & Du Moulin's prose references, Hanford & Tillyard have demonstrated the importance of Milton's reply, the *Defensio Secundo*, for understanding *Paradise Lost*, Sonnet XIX, & (possibly) *Samson*. It is really the iambics, however, which deliver Du Moulin's vital thrust at Milton; he proudly reprinted them in *Parerga* (Cambridge, 1670). In Milton's *Secret Adversary*, they are rendered in open couplets reminiscent of *Hudibras*, *The Rebel Scot* & *Absalom & Achitophel*. Dr. Du Moulin prudently remained silent about his authorship of *Clamor* until the Restoration made it profitable to avow the work. Meanwhile, he allowed More to defend himself

against Milton; unprejudiced examination shows it was an able defense.

At the Restoration, Dr. Peter Du Moulin's works brought him favor with Charles II & positions as a Royal chaplain & canon of Canterbury. This was the period of his correspondence with Robert Boyle, whose relatives Richard & Charles Boyle he had tutored, & of his close association with Meric Casaubon at Canterbury. This latter friendship continued, on more cordial terms, the association of their fathers Pierre Du Moulin & Isaac Casaubon at Charenton earlier in the century. It was to Peter Du Moulin that Meric Casaubon addressed his reply to Glanvill's *Plus Ultra*, attacking the New Science to which Du Moulin was favorable. Dr. Du Moulin, Casaubon, & Glanville joined, for religious reasons, in supporting faith in witches, & were scored by John Webster in *The Displaying of Supposed Witchcraft* (London, 1677). Du Moulin's account of a sportive spirit's visitations in Burgundy (*The Divell of Mascon*) received surprisingly considerate treatment from the blunt Webster. The Canterbury period also saw Du Moulin's chief productions as a neo-Latin poet of occasional excellence, usually felicitous in giving freshness to the Calvinistic theme of God's glory in Nature's wonders.

Peter du Moulin represented a large segment of Anglican clergy in the Restoration, for whom Calvin's theology and Hooker's views of polity still sufficed. Just as his life is a nexus of the main strands of 17C and Restoration life, so his family demonstrated the many converging currents of the Protestant humanism of France, Holland, & England, & the sustained vigor of that milieu, even in its "Silver Age." It is ironical that such a culture should equally have produced John Milton & his "secret adversary," who both sought the approval of this audience to affect international diplomacy in a crucial period for modern times.

(Obviously Mr. Merrill's study merits publication & we are grateful to him for allowing SCN to publish this summary. In response to our queries about publication, he has replied that negotiations to this end are now under way.)

(6) *MILTON IN A KIMONA*. Masao Miyoshi, New York Univ., reviews JOHN MILTON, by Masao Hirai. Tokyo, Japan: Kenkyusha, 1958, 261 pp.; Yen 200.—This succinct critical biography, the result of Professor Hirai's long study and his recent stay at Harvard and in England, brings Milton scholarship in Japan up to date. The long-awaited task of filling the gap in English studies created by the war is competently furthered by this work in Japanese. The scholar's range of reference includes most of the important publications on the poet in the past two decades and his critical dialectic accurately employs the arguments and theses advanced by eminent American and British critics and scholars. What pervades the book, however, is the author's sense of the distance in time and space that lies between himself and the seventeenth-century English poet. His query as to the legitimacy and effectiveness of Milton study in Japan (which forms the first chapter of the book) is more than a warning to his intended Japanese reader against the problems of surmounting the barriers of culture. On the one hand the author recognizes the near impossibility of "understanding" the poet in the fullest "cultural context"; on the other, he tells of the directness and immediacy of poetic experience which Milton can excite in the Japanese reader. This homogeneity of the human condition, or what the author calls the "human context," is for Mr. Hirai the basis of his apologia for Milton studies in Japan. From this point he proceeds to discuss the major interpretive problems of his subject, carefully cutting his own way through the discoveries and judgments of the important critics and scholars.

Yet the question comes to mind. Prof. Hirai's apologia certainly clears up the issue of the relevancy of Japanese Milton studies. But where, in scholarship, is the place for this 'sharing of the "human context" with Milton'? Isn't this experience merely the point of departure for any critic or scholar, regardless of his particular cultural identity? Isn't the question one of where we go rather than where we come from? And so, isn't what Hirai calls "cultural understanding" after all the sole significant mode of scholarship? The job isn't facile, one is fully aware.

Nevertheless, the book attests to the universality and tenacity of Milton's appeal and indeed to the vigor and craft of Japanese Milton scholarship.

The following is a selection of Japanese works on Milton:
 1. Takeshi Saito: Milton, Kenkyusha, 1933. 2. Masaru Shigeno: A Study on Milton's *Paradise Lost*, Kenkyusha, 1932. 3. Takeo Iwasaki: Metaphysics in *Paradise Lost*, Christian Thought Series Publication, 1933. 4. Fumio Ochi: A Study on Milton, Kyoto: Doshisha Univ. Press, 1953.

(7) A review by OLIVIER LUTAUD of Ernest Sirluck's edition of *AREOPAGITICA* in Vol. II of *Complete Prose Works of John Milton* (Yale Univ. Press, 1959). (M. Lutaud teaches at the Sorbonne; his bilingual ed. of *Areopagitica* was published by Aubier in 1956):—To a foreigner the gradual completion of the Yale edition appears as the complement of the studies by Barker, Bush, French, Gilman, Haller, Hanford, Hughes, Parker, Saurat, Sensabaugh, Tillyard, Wolfe, or Woodhouse; but the richness and variety of their approaches raise a problem of balancing their views and methods and a problem of providing sufficient amplitude of vision to enable a reader to grasp their entirety. This second volume, covering the period during which Milton grew into an independent, or Independent,—though not yet the *zōon politikon* of 1649—is a remarkable achievement, especially as regards *Aeropagitica*.

There remains little uncertainty about the copies of the 1644 edition, though the survey on pp. 480-3 fails to mention one found in Lausanne (Ludlow's?). However, Sirluck does mention the rather bold assertion of my compatriot Geffroy about an extant MS of *Areopagitica* (in the Bodleian, not the BM), and also suggests that "Londres" in Mirabeau's 1788 adaptation meant "Paris": this hypothesis may be supported by comparing it with Mirabeau's adaptation of *Defensio Prima* which reproduces his *Areopagitica* in its preface and is certainly French-made (using the form "Detrachordon"!!) Perhaps an excess of kindness is shown for the Arber reprint & for the OUP ed. by J. W. Hales which still retains its fantastic notes on the Scots verb "to jealous" & on "fend" (misread for "send"). The text of the tract itself presents few textual ambiguities, though there are two important ones: preference is rightly given to the already contemporary emendation of "wayfaring" into "warfaring" (n.102), & "mewing" is maintained against Loomis who suggested "newing" in *MLN*, XXXII. Sirluck's discussion reveals a unique critical insight based on a thorough knowledge both of Milton's themes or images (e.g. those derived from bestiaries—n.255) & of the patristic tradition.

Yet those are just two notes among many others in that indispensable wagon of erudition skillfully hitched to Milton's starry train of thoughts. Sirluck never confronts us with erudition for its own sake: it is closely related to Milton's psychology or technique or even temptations. The discovery of the importance of P. Sarpi's influence (nn.54-63), & still more the anatomy anatomized (n.108) of the unconscious motives accounting for the introduction of the "palmer" as a companion of Guyon in Mammon's cave are quite convincing & are models of subtle analysis reaching Milton's mind & mood behind the "excremental" text. Sirluck's acquaintance with the biblical books to which Milton referred (n.75 etc.) is wonderful and Selden-like. In n.103, Philipians III:14 could be added: Calvinistic preachers (at least the French, if not the Scottish brand) still crown their disquisitions on Law, Grace, and free or enslaved Will with laurels from Philippi. And should not the allusion to the "slight and contemptible person" and even its rhythm call to mind the Ebed Yahveh of the Second Isaiah (Is.53)—a commonplace, but a moving one in pulpit oratory—rather than Paul? All that is said about Isocrates (n.I,12) & his *Areopagitikos Logos* is again first rate & often quite new; but may I add that the text itself & a recent study (*Isokrates: seine Anschauungen im Lichte seiner Schriften* by E. Mikkola), could suggest that our young man eloquent echoed not only words (such as "syntagma") but sometimes also arguments, even when reversing them (cf. Isoc. section 40, on progress in virtue).

All these footnotes are illuminating, never duplicating those supplied by the two excellent editions of M. Y. Hughes. The miraculous draught of Miltonic riches is now come on shore, & it confirms that Milton was already conversant with all the authors he mentions in *Of Education* & with many others hidden in the background or underground. We are now able to form a correct estimate of his dependence or influence on such rival works as *The Compassionate Samaritane*; *The Power of Love*; *Liberty of Conscience*; *John the Baptist*; *Theomachia*—or on the pamphlets by C. Walker & H. Woodward (Cf. Haller's *Tracts* and his *Liberty & Reformation*, p. 137), whose fine motto was "Truth & Reason, the old licensers of old." Other sources of contacts are also detected, ranging from Foxe's *Martyrs* to Roger Williams and Saltmarsh, and from Bacon to Selden or Brooke—not forgetting Master Edwards His *Gangraena*, probably already in progress (with Diana-Toleration duly exposed in the epistle dedicatory), since Milton's arguments were often issues born in mental fight & battle ranged, in spite of cross-legged Presbyterian Juno! Other influences (n.27-51, an excellent one),—from Plato (*Laches*

could be added in n.137) and Tacitus to Socrates Scholasticus or Eusebius (with a fascinating reference to C.P.B., n.87)—repeatedly remind us of the two main sources of Milton's ethics & religion (cf. n.222 on Isis & Osiris).

In the awful darkness of ecclesiastical vocabulary, with its hedges or lanes leading the modern reader astray toward Giant Despair, Sirluck's keys mean Salvation. The indications on the continuity of censorship from the council of Trent to the Council of State, on the Inquisition or on Galileo (the spurious letters forged by Philarete Chasles—cf. *Life Records*, II, 57, etc.—could also be mentioned), on Arminianism, on "visitors" & other pre-latical "appertinences," on the Covenant or on Presbyterian intolerance (nn.185, 183, 279), clarify & enliven the text. I would ask for more in one case only, when faced with the difficulty of "serious puns": I mean the sarcastic or malicious allusions, oscillating between Rabelaisian humor, Caroline conceits, & (*horresco referens*)—"double sens à la Sterne" ("elder ancestors," "servile fitters," "temporizing/extempORIZING," "mystical pluralist," "outward calling . . . of man," "authentic . . . policy"). But we are given rich notes on Plato's "vinous irresponsibility," on "frontispieces" and on "patriarch."

It is impossible not to express gratitude & admiration for the originality displayed in the general Introduction, which is also written by Sirluck.

The chapters or paragraphs on "Separatists & Toleration" (with numerous references to the early literature of Lilburne, Overton, etc.), and on "The Adoption of Toleration by Independence," & still more "The History of Licensing" (with the 1637 Decree & the 1643 Order as an appendix), & the development on "The Limits of Toleration," the analysis of the "Argument" (including such terse phrases as "the principle is temperance and its authority is fact," or "innocence . . . a strictly prelapsarian condition" p165), or of the Exordium (p.172), are indeed Fundamentals.

Moreover Sirluck demonstrates that Milton's apparent reliance on religious authorities & quotations paradoxically cleared the way for Reason as the only intellectual & moral test (pp. 164-5) Linking Milton's rhetoric with his strategical aims, he also convinces us that the enormous & unexpected increase in the scope of "indifference" (thus widening the field of an independent quest for truth), replaced the common argument (which Milton was to use later) of a necessary separation between the domains of Church & State, just because Milton wanted to enlist the aid of the Erastians. He would then insist on the sovereign power of the English state and describe the licensing order as a tool for the furtherance of totalitarian theocracy, thus driving a wedge between Parliament & Assembly; which confirms the rising secular tone or the permanent return to humanism already noticed in Milton's prose writings, & corresponds with his interest in Natural Law (p. 182).

One might regret that owing to strict chronological limitations the influence of *Areopagitica* is not fully discussed: for instance its resurgence in time of need in 1649 (in Walwyn's *Just Defence* & in other Leveler tracts, in one of Marvell's poems, in Sydenham's attack on the press, in the Mabbott episode, & in John Hall's *Advancement of Learning* to a greater extent than is commonly admitted); again, in Cromwell's "dismissal" speech of Jan. 1655; and also that assessment cannot be given of its influence in America during what might be called the Penn-to Paine period. This discovery of the delayed importance of Milton's appeal (obvious, though of course limited in France: Malesherbes, Mirabeau, and perhaps Voltaire through Toland), may be the last opportunity for an explorer to find some missing limb or link of Areopagitican truth. But he should hurry. Sirluck's masterly gathering of facts & remoulding of themes leave little for those that would continue seeking.

(8) PARADISE LOST IN SPANISH, report on a paper by A. C. Howell, Univ. of North Carolina:—The survey covers the earliest complete translation of PL, by Benito Ramon de Hermida; the verse renderings by Juan de Escriví (1813—the 1st to be published), and by Hermida (1814); and the prose renderings by Santiago Angel Mascaro (1849), Dionisio Sanjuan (1868 & 1873), Anibal Galindo (1868), Cayetano Rosel (1873), & Juan Mateos (1914 & 1924). The verse translations are examined in detail. In general these renderings are faithful & literal, preserving all the features which were distasteful to Roman Catholics. The notes & prefaces afford interesting observations on the attitudes of the translators to Milton's poems, his philosophy, and his religion; some of them also comment on the value of the French versions which were used as aids.

(9) John Press, *ANDREW MARVELL*, no. 89 in the series *WRITERS & THEIR WORK*, published by Longmans Green for the British Council, 1958, 42p, 50¢. REVIEWED BY KENNETH PITCHFORD, New York University.—This new appreciation of Marvell is troublesome on several counts. Had the author been content to remain in the realm of the appreciation, a province almost forced on him by the complexity of his subject and the limitations of his space, we might be able to dismiss the whole with an acknowledgment of its address to lay readers, and accept it as another of several "introductions" designed to bring a wider audience to Marvell's verse. To such an assay, one might only have been justified to object to its redundancy in the light of such a widely read essay as Eliot's, or the equally tentative appreciative essay of Bradbrook in *From Donne to Marvell*, London, 1956, both of which do not pretend to thoroughness and, indeed, were written more to provoke thought than to exhaust possibilities. Mr. Press's article, however, in its very presumptions to a more detailed account, commits considerable and unpardonable errors, both in his biographical data, and in his approach to the poems, that make the pamphlet a clear and present danger to a better understanding of Marvell.

Perhaps where biography is concerned, the errors are more those of mistaken omission than a deliberate re-shaping of the life to fit a preconceived notion. Yet everything fits in rather too neatly into the scheme of Marvell as a pre-Commonwealth Royalist slowly turning into a post-Commonwealth Whig, the fulcrum being the *Horatian Ode*. To this scheme he adduces the early poems to Royalist friends, Lovelace and Hastings, but the former is a courtly encomium of the man as poet, the latter a formal exercise in the grand elegiac manner; the civil war is mentioned in the first, but only to be wittily applied at once to dull writers. The latter is entirely non-political. One cannot deny Marvell's early equivocal position in regard to the political situation, but these will hardly help support any case whatsoever. Worse than his use of these, however, is the citation of a poem to Villiers, an actual Royalist combatant, which Margoliouth included in the definitive edition of Marvell only to be thorough, the ascription to him being a late and unconvincing one. Mr. Press accepts it without doubt, since it supports his case, although nothing in manner and matter suggest Marvell's characteristic way of handling his verse encomiums. Plain inaccuracies in historical fact, added to such literary evidence, help to make conclusive what Mr. Press is so determined to believe. He says Marvell took no part in the civil wars, not mentioning that Marvell had only just took his B.A. at the time, and at twenty-one had gone on the traditional Grand Tour of Europe, as every young English gentleman did before returning to take up his responsibilities in his homeland. Furthermore, Mr. Press, apparently attempting to show that even during the Commonwealth Marvell had not yet fully become the Puritan he was, mentions Marvell's unsuccessful recommendation to the post of Assistant Latin Secretary by Milton in 1652, but fails to point out the much more significant fact that Marvell was so appointed to this post later, in 1657. Perhaps these errors mostly of omission, are not in themselves significant. No one denies that Marvell's politics did change in some way; but to clear the path so conveniently for a black-and-white view of the matter is certainly no help, and we must apply again to Denison's superb because less oversimplified discussion (in the introduction to his selected *Marvell*, London, 1952) to regain the sense of complication that more clearly corresponds with what facts can be known about this change.

Similar distortions occur in regard to Mr. Press's interpretations of the poems. To facilitate his discussion, he boldly and obligingly makes a chronological grouping of Marvell's poems, an extreme example of scholarly gallantry in the face of what is the most complex of all problems relating to Marvell studies. The point is not simply that no scholar could agree precisely with the way Mr. Press has grouped the poems; on the contrary, the trend of Mr. Press's datings one longs to accept: a gradation from the courtly poems into the erotic love poems into the renunciatory religious poems into the Commonwealth poems and thence concluded by the Restoration satires. How simple Marvell, seen in this light, becomes! His poems seem now to read like the rough draft for an autobiography. But aside from topical poems and the few poems actually published in Marvell's life, no such grouping is possible even to the most shrewd scholar making justifiable guesses, nor are we ever likely to be able to say with confidence that an ultimate order can be determined, even when Marvell studies, now in their infancy, have advanced beyond the brave but foolhardy gestures of such as Mr. Press. By internal evidence alone, rather than by the mere convenience of

grouping poems on similar themes, one can reasonably believe, in fact, that some of Marvell's most erotic poems were written side by side with poems most strongly in favor of worldly renunciation. The fascination of the man is that these will occur, in fact, side by side in the same poem, thus confounding forever comfortable schemes of simplification like the present one.

Mr. Press's readings suffer from his being content to rest with easy answers on the level of mere appreciation, a point at which the rest of his essay did not see fit to stop. He does point up some of the salient themes: purity, innocence, solitude, nature; but anyone can make a similar list, without instruction, by glancing curiously through the poems. Mr. Press, again, does mention in a word or phrase the direction the best Marvell critics are taking in attempting to solve some of the rich contradictions within the poems, but he does so in asides that suggest their relative unimportance. On the contrary, one must say that the rising interest created in Marvell by such appreciations as Eliot's and Bradbrook's (who deserve commendation, thus, however misleading they might have been) is substantial enough to make unnecessary more essays in a similar vein. When such essays give the illusion of authority, moreover, they can be not merely useless, but harmful. One must turn back to Margoliouth, Denison, Legouis, and Wallerstein, and look forward to what substantiated explorations of Røstvig, for example, will reveal as her discoveries regarding Marvell's use of Hermes Trismegistus are applied to the poems. Mr. Press's hazardous guesses are, in Marvell studies, out of date.

(10) "DONNE & THE MEDITATIVE TRADITION," by Louis Martz. *THOUGHT*, 34:133 (Summer 59) 269-278.—In the 1920's Eliot, Yeats, & Richards presented their views on "unification of sensibility," "Unity of Being," "resolution of a welter of disconnected impulses into a single ordered response," the Metaphysicals' ability to "feel their thought as immediately as the odour of a rose." This unifying power is not lacking in Milton & is not a natural endowment but resulted from arduous & disciplined meditation as expounded by St. John of the Cross, ultimately. Such meditation is central in the Metaphysicals, Hopkins, Eliot, Claudel, etc.

(11) THE HAPPY MAN: STUDIES IN THE METAMORPHOSES OF A CLASSICAL IDEAL, by Maren-Sofie Røstvig. Vol. II: 1700-1760. Oslo Univ. Press, 1958; Oxford: Blackwell; distributed in the USA by Humanities Press, 303 Fourth Ave, New York 10. \$3.75. (The price of vol. I is \$3.00).—We long ago reviewed very favorably Miss Røstvig's first volume (1954), which covers 1600-1700, but it is good to be able to remind readers of its importance both for the history of ideas & for proper understanding of a wide range of 17C poets: the treatments of Marvell, Vaughan, Traherne, & Cowley are outstanding, & no scholar can afford to neglect them. The Horatian Happy Man, which is the central theme, is, of course, a totally different figure from that of the innocent shepherd of the pastoral tradition, though he is by no means neglected. Key sections are devoted to the philosophy of retirement & 17C intellectual trends—individualism, attitude toward nature, primitivistic trends, Stoic & Epicurean thought. Milton is generously treated in the section on "The Serene Contemplator." But the greatest value of the first volume in the experience of this reviewer has been the placing of Marvell's garden poems into their genre & tradition. (Røstvig's edition of Mathias Casimire Sarbiewski, THE ODES OF CASIMIRE, TRANSLATED BY G. HILS, Augustan Reprint Society #44, 1953, should also be remembered in this connection; & her "Benlowes, Marvell, & the Divine Casimire," HLQ XVIII, 13-35, for 1954).

The first volume showed how the Happy Man theme was strongly influenced by the neo-Stoicism of the early 17C & by the neo-Epicureanism of the Restoration; & how at the mid-century, a neo-Platonic or Hermetic nature mysticism emphasized the importance of the landscape of retirement. The second shows that only few traces of this nature mysticism survived, but rationalistic interest in nature served to perpetuate & increase the importance of the landscape. "The happiness of the 18C *beatus vir* came to depend less upon the *parva rura* & the *nil admirari* of Horace than upon the *rerum cognoscere causas* of Virgil. The intellectual analysis of the landscape of retirement became the prime duty & interest of the would-be *beatus vir*; the old quest for personal happiness became virtually identified with the search for true knowledge of the hidden causes of things. And for this search Newtonian science together with natural religion provided all the tools."

Since most of the 2nd volume concerns the 18C, it lies outside of our range in SCN: suffice it then to remark that no im-

portant 18C poet is neglected; that Thomson bulks large, & that significant references to 17C matters are found everywhere.

Miss Røstvig's first volume, though warmly praised in these columns, in *TLS*, in *Studia Neophilologica*, &, indeed, in all the reviews it received, is not nearly as well known as it deserves to be in this country. We assure our readers that purchase of both volumes will be most rewarding.

"ANDREW MARVELL'S 'THE GARDEN': A HERMETIC POEM," an article also by Maren-Sofie Røstvig (*English Studies*, XL, 2, April, 1959, pp. 1-12), supplements her rich treatment of MARVELL in *The Happy Man*. In the article she proves beyond question that through his connections with Fairfax, Marvell was well acquainted with the first Hermetic *Libellus*, & that the process of man's evolution there is a key to "The Garden," in which similar stages occur. In the Hermetic account as applied by Røstvig, man is united in his mind "with God & with all creatures, animate or inanimate, & these creatures in their turn see the reflection of their own souls in the general ocean formed by the principle of mind. And once the proper degree of bodily repose has been achieved, it is possible for the mind to "Withdraw into its happiness," that is, to withdraw into that part of the Creation which is God by dismissing 'the Bodies Vest.' This communion becomes "a complete union not only with God, but also with all the creatures & with the creative principle itself." By associating bi-sexuality with the creative principle, the legend of the androgynous Adam is . . . made the vehicle of profound spiritual insight." The article is too full to abstract, but the above gives some notion of its great importance.

(12) "DRYDEN Redivivus," by F. T. Prince, pp. 71-79 in the new periodical, *A REVIEW OF ENGLISH LITERATURE*, vol. I, no. 1 (Jan. 1960), published by Longmans Green, 4s per issue. 15s per annum.—Praises James Kinsley's OUP ed. of Dryden's POEMS (1958) & criticizes T. S. Eliot's lectures on him: "Dryden appeals to Mr. Eliot far more as a 17C version of himself than as creator of a well-defined body of satisfying poetry"; Eliot is inclined to lapse into a general view of D's greatness . . . & to let the life go out of his own perceptions." Eliot is hampered by being too grandly judicial & by lack of interest in the substance of D's thought. After surveying studies by Van Doren, Dobrée, Bredvold, etc., Prince concludes that D's religious poems should take their place as the crown of his life's work.

(13) *THE GARDEN OF ELOQUENCE* by HENRY PEACHAM. A Facsimile Reproduction with an Introduction by William G. Crane, Gainesville, Florida, 1954, ca. 250p., \$7.50. Reviewed by THOMAS R. HARTMANN, New York University:—Cicero, the father of rhetoricians, divided the great art of rhetoric into five lesser arts: Invention, Arrangement, Style, Memory, & Delivery. Although in his writings, he placed the greatest emphasis on *Inventio* (the discovery of persuasive arguments), Cicero maintained that all five divisions must be considered as essential properties of the art of rhetoric. This was generally the traditional doctrine until the 16C in England when "the great art of rhetoric" came to be a highly specialized discipline. During the 16C the center of interest in rhetorical studies shifted: *Inventio* was given the chief place among the five properties no longer; *Elocutio* (style, or "the fitting of language forms to matter") took its place. Style, moreover, became the exclusive concern of the teachers of rhetoric so that the other four parts of traditional rhetoric were neglected almost entirely.

"Stylistic rhetoric" (cf. W. S. Howell, *Logic & Rhetoric in England*, pp. 116-137) reached its peak in *The Garden of Eloquence*, 1577 rev., 1593. This work by Henry Peacham Sr. (Henry Jr. authored *The Complete Gentleman*, 1822) is a handbook of rhetorical terms, a lexicon in which the technical words used in rhetorical analysis are listed, not alphabetically or at random, but according to logical divisions & subdivisions of figures. A "figure" is defined as "a forme of words, oration, or sentence, made new by art, differing from the vulgar maner & custome of writing or speaking." The first division of figures is into "trope" & "schemate"; then, tropes & schemes are further divided & subdivided to the point where there are 19 figures in the category of "trope" & 172 under "schemate."

Each of the almost 200 different figures is, in its turn, aptly defined & illustrated by several examples (taken mostly from the classics & the Bible). In the revised edition, there follows a short instruction on how & where this kind of figure can be best put to use, & a "caution" is appended as a warning against misuse. The more important figures are given long & detailed analysis; the item "metaphora," for example, runs on for twelve pages. Yet most entries fill one full page. To get an idea of the pains Peacham took to explain each figure, notice this short

account of "Paralepsis" (the device of "occupatio" so often employed by Chaucer): "Paralepsis, of some called Praeteritio, or others Occupatio, & it is when the Orator faineth & maketh as though he would say nothing in some matter, when notwithstanding he speaketh most of all, or when he saith some thing: in saying he will not say it: [for example,] Cicero against Verres. All the time before he came to the office & gouernment of the common wealth, he shall go free. I will make no mention of his drunken banquets nightly, & his watching with bawdes, dicers, whoremasters. I will not name his losses, his luxurie, & staining of his honestie, let him take his olde infamy for a vantage, the rest of his life shall alone, that I may make loss of his leaudnesse. [Here, he cites two more examples, one from St. Paul.] The use of this figure. This figure is most fit to accuse & reprehend, & most usually in a negative forme, & sometime it serveth to commend by the same forme. The Caution. This figure is most abused by malice, as when it is applied in false accusation, or in malicious detraction, & sometime also by subtletie in a counterfeit praise, & figured flattery."

Since there is no modern edition of *The Garden*, & since this book merely contains a reproduction of Peacham's original publications, the student is required to decipher, without the help of footnotes, all the idiosyncrasies of 16C printing—strange spellings, blurred words, Latin & Greek terms, etc. Despite the difficulties of working with a facsimile text, this particular reprinting is useful in many ways. It makes available one of the best examples of the stylistic rhetoric that continued to be influential throughout the 16C & 17C—the kind of handbook authors could refer to & the kind of schoolbook students used in learning rhetoric. It includes the whole of the revised edition (1593) plus those passages which Peacham did not carry over from the first edition (1577), so that each term is given its fullest treatment. Finally, it contains an eighteen page introduction & an index (completing Peacham's partial list) by Wm. Crane. Crane gives an account of the four 16C rhetoricians in England who preceded Peacham—Cox, Sherry, Wilson, & Rainolde, & marks Peacham's chief sources in the works of Susebnrotus & Richard Sherry. Also he notes some of the more important differences between the two editions of *The Garden*; for instance, he points to the fact that Peacham, after the publication of Lyly's *Euphues* & Sidney's *Arcadia*, added sections on "the use" & "the caution" in his second edition. It is regrettable that Crane did not extend his study further, to suggest the influence of *The Garden* & of stylistic rhetoric on later writers. Did those masters of rhetorical figures—Shakespeare, Donne & Milton—utilize these traditional handbooks? Most probably, they did. But this matter is complicated by the Ramist invasion from France.

(14) Austin Warren, *RAGE FOR ORDER: ESSAYS IN CRITICISM*. Ann Arbor Paperbacks, Univ. of Michigan Press, 1959, \$1.75, 165p.—This is a welcome reprint of a 1948 collection of essays, two of them relevant to SCN; the others range from Pope to Kafka. Warren in his book on Crashaw has probably done more than any other critic to make the term "baroque" meaningful, palatable, & not too technically narrow when applied to literature in English. In his essay on "Edward Taylor," Warren applies "baroque" to the writings of Quarles, Benlowes, Herbert, Crashaw, Donne, Andrewes, Browne, & somewhat surprisingly, Burton, & extends its embrace to the "humbler ingenuities" of New England anagrammatists & Taylor, "the latest of known poets writing in the English baroque." The essay on George Herbert felicitously rephrases the known facts about him, giving deserved stress to his love of music & order.

(15) SIR THOMAS BROWNE by Peter Green (Longmans, Green for The British Council (Writers & their Work No. 108, 50¢), 1959, 39p.—Browne fell into writing by accident & "with paradoxical irony" is remembered today less for his work in embryology than for his unique style. But to read him for style alone "as though his work were some religious incantation" is to miss his greater value. Such is Green's theme, reinforced by a lament that since 1905 English critics "have abandoned him to Frenchmen and Americans." Emphasis is put on "the creative unity" placed by RELIGIO MEDICI on apparently irreconcilable modes of thought: "the harmony that can embrace science & faith alike, gather together the scattered, broken symbols, & from them strike, clear & complete, the lost music of the spheres." Such statements happily focus on the writings & get away from misleading jargon about the man's unified or dissociated sensibility; Eliot's dictum is relegated to the view that in Browne such dissociation "can be observed in embryo."

Some important points are made: Browne allows his intellect to follow up innumerable isolated phenomena but avoids co-

ordinating his research enough to let any general law emerge from his findings. "His literary achievement owes its power, depth, & associative richness precisely to this interaction of widely differing modes of apprehension & thought." HYDROTAPHIA and THE GARDEN OF CYRUS form a unity & in structure are an echo of Dante: "they form Browne's Purgatorio and Paradiso." "He was honestly indifferent to literary art as an end in itself."

Enough has been quoted to reveal how many stimulating & debatable perceptions stud this admirable survey, but perhaps its greatest value lies in Green's ability to communicate appreciation & understanding of Browne's "associative denseness of texture."

(16) Michael Macklem, *THE ANATOMY OF THE WORLD: RELATIONS BETWEEN NATURAL & MORAL LAW FROM DONNE TO POPE*. Minneapolis: Univ. of Minnesota Press, 1958, \$3.50, 150p.—In the time of Donne, the common belief was that man's moral disorder & also such disorder as there was in nature derived from Adam's sin of disobedience; & there was increasing awareness, as a result of the new astronomy, that the heavens as well as the earth were involved in decay & mortality. By Pope's time there was widespread belief that moral & material evils were conditions of existence, necessary for the general good, not derivative from Adam's disobedience but inherent in the constitution of creation. Macklem traces the change from this view of nature as cursed and therefore awry to the optimistic doctrine that this is the best of all possible universes, in which apparent evils have a necessary place & are, as they have been from the creation, part of God's plan. In this connection Macklem deals with the ideas of a long succession of major and minor writers who step by step moved from thinking that the natural estate represents the disorder of sin to the opinion that it represents the order of divine wisdom. For example, he shows how the view that mountains & seas were evidences of disorder, consequences of the Curse operating through the Flood, changed to the esteeming of them as useful, beautiful, & necessary. Such developments are brilliantly & fascinatingly analyzed, & the erudition behind them is great. In short, the volume is important & valuable.

This importance having been admitted, a warning should be added that Macklem is guilty of distorting oversimplification. Instead of stating his theme somewhat cautiously, as we have stated it in the previous paragraph, he dramatizes it as in essence a change from Donne's "Tis all in pieces, all cohaerence gone" to Pope's "Whatever is is right." After all, Donne used these words in an inflated hyperbolic poem intended, among other things, to flatter the bourgeois-minded parents of a dead girl. It is unwise to base the history of ideas on eulogistic statements made in poems about the deceased. The simple fact is that neither Donne nor the others credited with sharing his doctrine of all coherence gone abandoned a providential interpretation of history. They were willing to recognize that there were decay and mutability in the material universe, both below & above the moon. But neither they nor Donne seriously believed that ALL coherence was gone. That was a palpable exaggeration. Natural disorder as a result of human sin was one thing; but it did not mean that chaos was here again; God's providence was still at work; and Donne was quite clear on that point in his ESSAYS, written not long after THE ANNIVERSARIES: "this Heaven & Earth . . . and all between them is . . . the common house and City of Gods and men . . . the corporeal image and son of the invisible God . . . which being one . . . hath been the subject of Gods labor, and providence, and delight, perchance almost six thousand years . . . ; the sum of all is, that God is all."

The heavens, even in decay, could still declare the glory of God; their very decay could be part of His plan and even evidence of it. Donne knew perfectly well that all coherence was not gone from the natural world. The sun still rose; he could still turn to Paul's Epistle to the Romans to understand invisible things "by the things that are made." It was no news to him that the whole creation growmeth & travaileth in pain. The new philosophy might call all in doubt—but men doubted so little that they fought wars in terms of religion & were so sure that most of them were intolerant; & Donne himself entered the priesthood. What happened was a dehumanizing of the doctrine of divine providence. The men of Donne's age took a homocentric & Christocentric view: man's disobedience caused the Fall and the Curse which extended to disordering nature somewhat; it was all foreseen by God & provided for; man's fault could be regarded as in one sense a happy one; Christ, who did not scorn incarnation in this decaying world, would in time ensure its restoration to its pristine perfection. But men of Pope's period tended to simplify all this. They in effect denied that any greater perfection than that of the present had

ever existed in the universe; it was the same now as it was when it was created. Faults in it were happy & necessary and part of the original plan. Even man's sins were apparently necessary parts of the original plan. In other words, the responsibility for man and things being as they are lay in the nature of things, which might be called "God." In short, a glorious & tremendous Sacred History was watered down into a description of the world as it is, accompanied by an assumption that it is the best that it can be, has been, or ever will be.

Put in other terms, the new astronomy meant that theologians had to adjust to a different conception of the physical universe than the one which they had previously held. If the circle was broken, it meant that God's Providence had to be demonstrated in other terms: order which manifested itself in Keplerian ellipses or Newtonian physics sufficed for that. In such interval as there was between the old circles & the Newtonian orbits, men like Donne kept right on believing that it was God's universe, that His Providence was still operative, and that whatever is either is right or will be righted in the long run.

In Macklem's book, far too much emphasis has been placed on isolating certain scientific developments & attributing to them dominating or key influence on more general change in ideas & in the 17C. The reduction of complex trends to "the impact of science" is fascinating, often illuminating, but dangerously deceptive. Macklem's is one of the best books of its kind. Our protest is against the kind.

(17) SIR ISAAC NEWTON by E. N. da C. Andrade. Garden City, N.Y.: Doubleday Anchor Book A151, 1958, 140p, 95¢ Paper.—This readable account of Newton's life & works was first published in NY by Macmillan. It is divided into Science before Newton; He goes to Cambridge; Meditations at Woolsthorpe; Newton comes before the World; The Principia; Life in London; Old Age; Newton the Man; & is accompanied by 6 diagrams. The treatment is lucid & elementary, comprehensible to the student who previously knew nothing of the history of science & illuminating for anyone who wishes acquaintance with Newton the man as well as the genius. The author is not without genius himself, for he combines sound science & journalism. Perhaps rightly, Newton's religious ideas get very brief treatment & problems such as how far his scientific advances had their roots in technological needs are neglected. But a better introduction for the beginner to Newton & 17C science would be hard to find.

(18) A SHORT HISTORY OF SCIENCE: ORIGINS & RESULTS OF THE SCIENTIFIC EVOLUTION: A SYMPOSIUM. Garden City: Doubleday Anchor Book A180, 95¢, 138p, paper.—The 16 chapters were originally delivered as Broadcast Talks to Sixth Forms (equivalent to Junior College in USA) & were repeated in the BBC 3rd Program. Pertinent to the 17C directly are C. D. Broad, "BACON & the Experimental Method"—an excellent account of what he opposed & why, though his own method or methods get cursory treatment; Sir Henry Dale, "Harvey & the Circulation of the Blood,"—a lucid account of his achievement; S. Lilley, "The Development of Scientific Instruments in the 17C"—an especially illuminating talk, for it deals not only with the air-pump & the telescope but relates them to their times & its craftsmanship; Herbert Butterfield, "Newton & his Universe"—an alternative title might be, *The Importance of 1687 in the History of Civilization*; & Basil Willey, "How the Scientific Revolution of the 17C Affected other Branches of Thought—the immediate effects of the New Science are explained & then a few of the ultimate ones: first, distrust of tradition & consequent winnowing of truth from error; then rise of a sense of confidence, a sense that everything was explicable & a conviction that science had conclusively demonstrated God—not unaccompanied by doubts about how Man could be fitted into a mechanical universe & by some blunting of man's finer faculties. Nevertheless, the victory of science brought "tolerance, reasonableness, release from fear & superstition"—gifts which lead us to pardon the age for "its temporary self-satisfaction."

(19) MEDIEVAL AND EARLY MODERN SCIENCE. Vol. I: SCIENCE IN THE MIDDLE AGES: V-XIII CENTURIES; Vol. II: SCIENCE IN THE LATER MIDDLE AGES AND EARLY MODERN TIMES: XIII-XVII CENTURIES. Revised Second Edition: Garden City, N.Y.: Doubleday Anchor Books A167a and A167b, 1959, 95¢ each, 296 & 380 pp.—These are revisions of chapters I-VI of a work originally entitled Augustine to Galileo: the History of Science A.D. 400-1650 (London, 1952; Harvard U.P., 1953).

Pertinent to this journal are pp. 121-380 of the 2nd volume, which treat the revolution in scientific thought in the 16th and 17th centuries under headings such as Astronomy and the New

Mechanics; Physiology & the Method of Experiment and Measurement; The Extension of Mathematical Methods of Instruments and Machines; Chemistry; Botany; Philosophy of Science and Concept of Nature in the Scientific Revolution. The whole is written with precision and clarity & is ordinarily comprehensible to the layman, though Crombie does not avoid necessary technicalities. He covers an enormous range & shows rich acquaintance with recent work in the history of science. The quality of the work may be seen in the illuminating section on Francis Bacon: it provides the clearest account of his method or methods in science that we have read and incidentally delivers a death-blow to the reiterated fallacy that Bacon did not advocate the use of hypothesis tested by observations and experiment. We recommend the volume warmly.

***MILTON SOCIETY. Our report on the 1959 meeting will be published in our next issue.

(20) THE EDUCATION OF A GENTLEMAN: THEORIES OF GENTLEMANLY EDUCATION IN ENGLAND, 1600-1775, by George C. BRAUER, Jr. New York: Bookman Associates 1959, 282 p., \$5.—English etiquette, at least until recently, stipulated that letters to gentlemen—those possessed of landed property; graduates of Oxford, Cambridge, Edinburgh, & Trinity (Dublin); Anglican priests; and their sons—be addressed on letters in the form, *John Doe, Esquire*; tradesmen, cads, servants, etc. being designated with a mere *Mr.* One would like to know if some such distinction prevailed in the period treated by Dr. Brauer (U. of S.C.), but he refrains from a specific discussion of the term, arbitrarily defining a gentleman as anyone, from duke to country squire, who held an honorable name & was identified with the landed interest. This is rather vague & leaves without specific answer some important questions; e.g., Was a land-owning Quaker or Jew regarded as a gentleman? Likewise, although Brauer presents material which shows that the concept was broadening, he gives little direct discussion to the development and currency of the term. Attention to concordances, for example, might have shown some significant trends: they indicate that Donne used *gentleman* once in his poetry, Milton 18 times in his works, and Dryden 16 times in his verse. But Brauer ordinarily refrains from speculations and theories of his own, confining himself to what writers stated & to generalizations about trends. As a result the book has the strength of factual soundness but is not as interesting as it might have been.

There is a generous bibliography; 5 chapters treat virtue, public spirit, intellectual acquirements, worldly experience, and good breeding as aims in a gentleman's education; two more are concerned with travel and with public vs private education. An excellent index provides a rapid key to the nature of the contents: Army, preparation for career in: Athletic exercises; Boyer, Abel; Carriage, graceful; Civility, related to universalist doctrine, to cosmopolitanism, ranked above ceremony, associated with virtue; Classical studies, reaction against emphasis on; Country gentleman, accused of ignorance, recreations for, studies for prospective, called deficient in polish; Eldest sons, theory that needed little learning; English style, training in; Foreigners, considered dangerous to British character; Grand tour (numerous sub-headings); Passions, subjugation of to reason; Pedagogical techniques, for inculcation of virtue; Pedantry, genteel fear of; Scholar, his alleged awkwardness in society, versus gentleman; Specialized training, advocacy of; Study versus world; Whipping; etc. In short, the book is a mine of useful information about the cultural milieu of the Restoration and 18C. Perhaps its chief value is the revelation of significant trends during that period—lessening stress on heroic & Aristotelean virtues, greater emphasis on morals, piety, & conventional Christian principles; widespread condemnation of men of rank for viciousness, which indicates "the very grave concern throughout the Restoration and 18C over the moral & religious attitude of the man of quality." The ideal of service to one's country seems to have become less prominent. Utilitarian & pragmatic views seem to have increasingly prevailed.

Brauer is illuminating, though necessarily inconclusive, about how far squires and Tony Lumpkins were genuinely ignorant of all but horses and hunting; the frequency of card-playing; the low point of regard for learning in the Restoration; & the like.

The book reveals no revolutionary changes, no really dramatic conflicts. Indeed, the writings treated are for the most part stuffy and conventional, tending to the platitudinous. Certainly the period was not one which put emphasis on the values of eccentricity, originality, & independence, but surely there must have been minor currents of protest against the conformity & mediocrity insisted on by the writers treated? Brauer mentions one attack on

Rousseau but fails to consider any receptiveness to his ideas or anticipations of them by writers who may have wished to revolutionize the concept of what makes a gentleman. More attention to divergences from standardized concepts would have resulted in a more interesting study.

***OUR SUBSCRIPTION RATES HAVE INCREASED, BUT WE STILL OFFER A REAL BARGAIN FOR LONG-TERM SUBSCRIPTIONS, See back page.

(21) MOLIÈRE: THE MAN SEEN THROUGH THE PLAYS by Ramon Fernandez, tr. from the French by Wilson Follett. N.Y.: Hill & Wang, 1958, 220 p., \$3.75 cloth; \$1.25 paper, as Dramabook D20:—Biographers of most 17C figures are handicapped by a lack of material in most cases: Clarendons, Pepyses, & Evelyns are rare. For Milton we have those seemingly endless legal documents which crowd French's LIFE RECORDS, but the paucity of information about the Italian journey is both tantalizing & aggravating. Likewise for Molière documents which can be rightly called biographical are extremely scarce. Fortunately the liaison between his life & his works is close. Fernandez realizes that he has tightened beyond the usual practice the affiliation of criticism with biography & leaves judgment upon his success in doing so to his readers.

The judgment is not difficult to make. It may well be that in details Fernandez has transferred from the works into the life what did not actually exist there. But he has achieved a fascinating work; & even if the life-details may not be always correct, he illuminates the plays themselves, adding miraculously to comprehending & appreciating them. Since this is, or ought to be, the prime end of biographies about authors, all is well. One is reminded of Denis Saurat's defence of MILTON MAN AND THINKER against attackers who denied the influence of the Zohar & Kaballa upon PL: Saurat asserted that the fact of influence or non-influence mattered little. What did matter was whether or not use of those sacred books as a key to Milton's ideas & intentions had thrown light on those ideas & intentions. If they had, that was all that mattered. The books themselves could be regarded as containing mere analogues which had proved useful in interpretation.

Certainly Fernandez' MOLIÈRE may be warmly recommended as an open sesame to rich appreciation of Molière. It is a book, moreover, which will delight the layman as well as informing the scholar.

(22) TATHAM. John M. Wallace, "The Date of John Tatham's THE DISTRACTED STATE," BNYPL 64(Jan60)92-40:—1st published in 1650, the play is an obvious choice to test the procedure of dating by internal evidence. The play's designs generally relevant to 1651, as is the temper & compression of the republican elements, the topicality of one of the characters, & the setting in Sicily. Moreover in 1650, conditions for royalist satire were ideal.

(23) JEAN RACINE: FIVE PLAYS, TRANSLATED INTO ENGLISH VERSE, & WITH AN INTRODUCTION by Kenneth Muir. Mermaid Dramabook 17. N.Y.: Hill & Wang, 1960, 316p., \$1.95 paper (hardcover ed., \$4.50):—Martin Turnell regarded Racine as an absolutely untranslatable great master, perhaps because he had in mind the rimed couplets of Otway's redaction of BERÉNICE. Muir tried such couplets & found them too artificial; alexandrines sounded flabby & foreign in English; the verse forms of T. S. Eliot & MacNeice were not regular enough: so Muir settled on blank verse. The diction is neither obviously modern nor obviously archaic. The selection is representative—ANDROMACHE, BRITANNICUS, BERENICE, PHAEDRA ATHALIAH—except that IPHIGENIE EN AULIDE is omitted. Thus a reader has the first masterpiece, two plays of the middle period, the last great secular play, and the greater of the two biblical plays, ATHALIAH, which is of particular interest to anglicistes because it may have been partly inspired by the Puritan Revolution.

The translation is excellent when the dialogue is fully dramatic, but is rather prosaic most of the time; e.g., when Andromache describes her husband's farewell: "He asked for his son and took him in his arms./ 'Dear wife,' said he, in wiping off my tears, / I know not what result fate holds in store / For these my arms. I leave my son to you / As pledge of my true love." What is lacking, of course, is the magic of French diction & sound; in the original it makes unnecessary resort to that flow of images & half images which is so often the secret of Shakespeare's magic. But when the passage is one apt for English expression, Muir rises to it: e.g.,

. . . Then on the liquid plain arose
a watery mountain which appeared to boil.

The wave approached, then broke, and vomited
Among the foamy seas a raging monster:
His huge head armed with menacing horns, his body
Covered with yellow scales, half-bull, half-dragon,
With his croup curved in involuted folds.

The seashore trembled with his bellowing.
As Muir pointed out in the course of the fine introductory matter, Racine's actual drama is robust enough to survive transplanting into foreign soil. He admirably captures "the grandeur of the conception, the perfect structure, the irony, the sheer excitement of the action, . . . the extraordinary psychological penetration."

(24) *John WEBSTER, THE TRAGEDY OF THE DUCHESS OF MALFI*, ed. Louis B. Wright & Virginia A. LaMar (A Folger Library General Reader's Edition). New York: Washington Square Press, 1959, 154p., 35¢ paper.—Prefaced to the play are a general account of Webster & the tragedy & of the dramatic tradition which he inherited, all this being complemented by references for further reading. The main text is faced on opposite pages by explanatory notes & delightful illustrations. A better bargain for 35¢ cannot be imagined.

(25) JOSHUA SPRIGGE, *Anglia Rediviva: England's Recovery*. Facsimile reprod. with introd. by Harry T. Moore. Scholars' Facsimiles & Reprints, 118 NW 26 St., Gainesville, Fla., 1960, 366p., \$7.50.—According to Wood, a certain "outlandish writer" falsely characterized this chronicle of the battles & campaigns of the Model Army in its first year (1645-6), as "opus rude & moles indigesta." Firth praised the work as "a very judicious and accurate compilation; and Carlyle, though not himself exempt from floridity, called it an "ornate work" which gave a "florid but sufficient account of this New Model Army." Abbott esteemed it "valuable for war in 1645-46," & Rushworth borrowed freely from it.

There is no definitive evidence that Sprigge was one of Fairfax's chaplains & personally followed some of these campaigns but Wood states that Sprigge was attached to Fairfax, & it seems highly probable that some of the accounts are based on his own observations. It is hard to be certain, for he relies heavily on the newspaper accounts of the period, & some of the journalists of the time had a flair for vivid first-person narrative. At any rate, the volume centers on Lord Fairfax who, "by a strange providence, without any premeditation or designe" was chosen to head the reformed army. In a sense the whole account is a character of Fairfax as God's chosen agent: it is therefore helpful for an understanding of Milton's sonnet to the General & for the light it throws on the possible influence of Fairfax on Marvell, who tutored his daughter later. In contrast with Milton's assertion of "Eternal Providence" in PL, it might be said Sprigge was asserting particular providences. Certainly his narrative would be a key work for a study of Puritan doctrines of divine providence.

Anglia Rediviva has many other significances. Sprigge's elaborations of the idea that the English body politic was diseased & needed to be "let blood" approaches the metaphysical conceit & is also reminiscent of Fletcher's Purple Island. As a piece of not unskilled journalism, it is important in the history of style & journalistic method; & there are some interesting critical comments: "Should this Story have been adorned with such Artificial stufe of feigned speeches, Prosopopeia's, & Epistrophe's, &c. it might find better access to some eares." But the glory of the story is "Not to need the Trappings of Words": "the greatnesse of an action . . . is native, not adventitious. I should count myself unhappy, to detain the Reader in the Artifice of the Style, from the Greatnesse of the Matter; Lofty language, is but to Mount Pigme actions, and to please a lower Sense. I dare not be too sollicitous of arraying the works of God, lest while I seek to honour them with a gorgeous Habit, I hide the true Glory and Majesty of them." Milton might well have justified on the same grounds his abstaining from putting gorgeous metaphors & similes into the mouth of God the Father.

These theories did not prevent Sprigge from some appropriate indulgence in lush language and imagery, particularly when the Army met with defeats: "As it often falls out, that the Sun at its first rising is clouded with some smal mist, which after it hath once broken through, ensueth a most fair and glorious day," etc. And victories rouse him to the decorum of grand style. But for the most part the prose is simple, straightforward, clear—one of the many examples of a good modern prose style before the Royal Society. Nor does Sprigge scorn the felicities of quoting classical poets, or of introducing graphic detail: the miraculous draughts of mullets which God was pleased to send in to feed an army short of supplies; the password and signals for the

battle of Dartmouth—"God with us" & shirts out, before and behind!—and the miraculous absence of the plague amongst the soldiers before Bristol, although its inhabitants were stricken daily.

Professor Moore has provided a judicious introduction which gathers the basic facts about Sprigge & his book from standard sources. Some listing of Sprigge's other works would have been pertinent, however; & Moore seems unaware of one rather significant aspect about Sprigge's career—that he became a disciple of Sir Henry Vane, whose religious ideas received clear but oversimplified expression in Sprigge's *A Testimony to an Approaching Glory* (2 ed. rev., 1659).

***Our basic rates are kept low so that even the poorest scholars can afford SCN, but costs are high and we welcome supporting contributions from generous readers. Otherwise, except for a \$25 grant from the Milton Society, SCN is unsubsidized.

(26) BAPTISTS. The 350th anniversary of the founding of the first English Baptist Church was celebrated in May, 1959, in Amsterdam. There, in 1609, a group of English refugees assembled in a bakehouse to form a Baptist church. One of their leaders was John Smyth, former Fellow of Christ's, Cambridge. As City Lecturer at Lincoln, he found increasingly intolerable the limitations imposed by the Church & government of England. So he covenanted with "the Lord's free people" in Gainsborough in separation from the Anglican Communion. Financially aided by Thomas Helwys he & most of the other members of this separatist group fled from the threats of authority to Amsterdam in search of "a visible communion of saints" joined in communion with God and themselves. But study & discussions with Dutch Mennonites convinced Smyth, Helwys, & their fellows that the Apostolic method of setting up a church was baptism upon repentance & profession of faith. So they disbanded their covenant church & re-formed as one composed of baptized believers. Smyth baptized himself & then the others in order to do so.

About 1612, Helwys & others returned to England & formed the first Baptist church in Spitalfields. He dedicated his book, *A SHORT DECLARATION OF THE MISTERY OF INIQUITY* to James I, who could hardly have been pleased by its onslaughts against Anglicans, Roman Catholics, & Puritans & against royal power in spiritual matters. But the work is best remembered as one of the first—possibly the first—plea published in English for complete religious liberty. "Men's religion is betwixt God & themselves. . . . Let them be heretics, Turks, Jews or whatsoever, it appertains not to the earthly power to punish them in the least measure." The earthly power quickly had him incarcerated in Newgate, but his successor John Murton influenced Roger Williams with this advocacy of religious freedom.

Helwys was a General Baptist. Another congregation in London, Calvinistic in outlook, became known as Particular Baptists. The first American Baptist church was founded at Providence in 1638, the first Welsh one in 1649. By 1660 there were 297 Baptist churches in England & Wales. In 1848 the movement returned to Europe. Today the Baptist World Alliance includes 23 millions, over 500,000 of them in Russia.

(27) *"John WOOLMAN's Reading of the Mystics," Bull. of the Friends Hist. Soc. 43(1959)103-15*, by W. Forrest Altman.—Probable sources of ideas: immanence of Deity, including presence of God in the soul—John Everard, *SOME GOSPEL-TREASURES OPENED*, 1653; purgation of sinfulness & subjection of the will as preparatives for mystical vision—*DESIDERIUS, OR THE ORIGINAL PILGRIM* (a medieval work; trans. L. Howel, 1717) & Wm Sherlock, *A PRACTICAL DISCOURSE CONCERNING DEATH*, 1690, & Everard & Boehme; edifying dreams—Quaker journals in general. W's echoes of phrases from 17C writers are also indicated.

(28) *THE CAMDEN WONDER*, ed. Sir George Clark. New York: Oxford Univ. Press, 1959, 165 p., \$2.90, with observations about the facts & statements & a note on the law involved in the case, by the late Viscount Maugham, and "Some points of psychological interest" by Dr. D. Russell Davis, with 4 illustrations & a map of the neighborhood of Chipping Campden:—In MERRY WIVES, II.3, Shakespeare refers to the tune of 'Fortune my Foe.' To it, in 1662, was set & published a ballad, *TRUTH BROUGHT TO LIGHT: OR, WONDERFUL & STRANGE NEWS FROM GLOUCESTER SHIRE, CONCERNING ONE MR. WILLIAM HARRISON, FORMERLY STEWART TO THE LADY NOWELL*. It & a pamphlet, *THE POWER OF WITCHCRAFT* (1662), told how he was bewitched away & was supposed to have been murdered by the witch widow Perry & her two sons, one of whom was Harrison's servant. All three were hanged for the crime. Two years later Harrison returned from Turkey:

If God had let her work her utmost spight,
No doubt she would have kild the man outright,
But he is saved and she for all her malice,
Was very justly hang'd upon the Gallows.

Sir Thomas Overbury, nephew & namesake of the victim in the famous Overbury murder of 1613, wrote a pamphlet on the matter, part of it apparently based on first-hand knowledge, A TRUE & PERFECT ACCOUNT OF THE EXAMINATION, CONFESSION, TRIAL, CONDEMNATION, & EXECUTION OF JOAN PERRY, & HER TWO SONS, JOHN & RICHARD PERRY, FOR THE SUPPOSED MURDER OF WILLIAM HARRISON . . . LIKEWISE MR. HARRISON'S OWN ACCOUNT, HOW HE WAS CONVEYED INTO TURKEY, AND THERE MADE A SLAVE . . . HOW HE MADE HIS ESCAPE, AND . . . RETURNED TO ENGLAND WHILE HE WAS SUPPOSED TO BE MURDERED: OF WHICH JOHN PERRY . . . WAS ACCUSED, WHO FALSILY IMPEACHED HIS OWN MOTHER & BROTHER AS GUILTY OF THE MURDER (London, 1676).

Such was the famous Camden Wonder. If the witchcraft is ruled out, there is still plenty left to wonder at: Why did John Perry accuse himself, his mother, & brother of a murder which was no murder, bringing all three to the gallows? Can any credit at all be given to Harrison's seemingly fantastic tale of being driven by kidnappers to the coast, put into a ship, eventually reaching Turkey, being enslaved there, being freed by his master's death & saved by a silver bowl which purchased him passage to Portugal, after which a pitying gentleman paid his fare home? (Sir George Clark fails to note here a possible influence upon Swift, whose Gulliver was finally saved by the kindness of a Portuguese.) Did Harrison go into hiding somewhere in England because he had information which might have endangered someone in the troubled Restoration?

The tempting explanation that this is all a fiction is laid to rest by recently discovered evidence: there was a Harrison who disappeared & returned; the hangings did take place as a result of the confessions; the judge still lies in an honored grave in Salisbury Cathedral.

The Wonder has been the subject of much legal & literary writing. Sir George prints the accounts by Overbury, John Paget, & Andrew Lang, as well as the ballad & pamphlet mentioned above. Hugh Ross Williamson made it the subject of his novel, THE SILVER BOWL; there was a 19th-century play on it, as well as Masefield's THE CAMPDEN WONDER and his MRS. HARRISON. And in the volume under review, Dr. Davis relates John Perry's motives to those of Hamlet.

The volume may be regarded as a fascinating detective story, an example of how historical research can smelt truth from a lump of lies & misunderstandings, a contribution to the social history of the Restoration, a case study in witchcraft, & a study in law which deals with such matters as the use of confession for evidence against a third party, rules against admission of heresy as evidence, & problems of self-inculcation.

The solution? THAT, dear reader, we leave you to discover for yourself—if you can. Perhaps the silver bowl is significant or Mrs. Harrison's Presbyterianism & suicide, or the ominous nosebleeding, or Freud on matricide, or the case of Robinson v. Robinson & Lane, or Harrison's herb-distilling.

(29) G. R. ELTON, *THE TUDOR REVOLUTION IN GOVERNMENT: ADMINISTRATIVE CHANGES IN THE REIGN OF HENRY VIII*. New York: Cambridge Univ. Press, 1959, \$4.75, 480p (paper).—First published in 1953, this volume has already proved its value; it treats the methods and machinery of central government, financial administration, changes in the royal household, altered methods of the bureaucracy, and the like, under the Tudors. "The plain fact is that Henry VII ascended the throne of a medievally governed kingdom, while Elizabeth handed to her successor a country administered on modern lines"; "only the term 'revolution' can describe what happened." Elton thoroughly explores that revolution. He scarcely ventures into the 17C, but its administrative history can be properly understood only in the light of this study.

(30) The Thomas Hobbes Translation, THUCYDIDES: THE PELOPONNESIAN WAR, ed. David Greene, introd. by Bertrand de Jouvenel. 2 vols., Ann Arbor: Univ. of Michigan Press, 1959, 614p, \$6.95, boxed.—We have a weakness for looking at the Index to the Columbia Milton to see what Milton had to say on the subjects of our book reviews. The discovery that there were only three entries under "Thucydides" was a surprise, & the realization that not once does Milton quote from or refer to him in the Commonplace Book was almost a shock; for it seemed inevitable. Indeed, one is led to query the footnote to OF EDUCATION in

the Yale Milton, II, 400: there the text recommends the reading of choice histories & the note reads "Certainly Herodotus & Thucydides among the Greeks." Further searching discloses that neither Thucydides nor his History is mentioned in the indexes of Zera S. Fink's THE CLASSICAL REPUBLICANS and Mason's biography. However, Harrington certainly refers to both; & so, of course, does Hobbes. Despite the fact that the latter's translation of THE PELOPONNESIAN WAR was issued in 1628, one gets the impression that the work may not have been greatly influential in any form before the middle of the 17C. However, such a view needs testing.

It is probably significant that Thucydides was greatly used by those lovers of stability, Harrington & Hobbes. Hobbes himself states that he learned from the Greek historian to distrust assembly rule: "He made me realize how silly is democracy, & how much wiser a single man is than a multitude." De Jouvenel adds in his Introduction that Hobbes must have been impressed by the breakdown of civil order & security since 1619 in Germany, the United Provinces, France, & the Holy Roman Empire: "the situation must have suggested to Hobbes a parallel with the Peloponnesian disaster." Possibly it was for like reason that Englishmen who were to become Revolutionists preferred to slight Thucydides. But after the Revolutionary Wars they could hardly have failed to see the parallels & pertinence.

Hobbes used his translation to train himself in political science, according to De Jouvenel. "Train" is perhaps the wrong word since Hobbes was already forty when the book appeared in print, but there can be no doubt that Thucydides' ideas in conjunction with observation of earlier & later political events in the 17C combined as a major source of Hobbes' political theory. Greene deals with this point in his section of the introductory matter, notes that this is the greatest translation of Thucydides in English, remarks upon its terrible pertinence for the divided world of today, comments on the 17C quality of the translation & the fact that it does not falsify the original, & praises the concreteness & directness of Hobbes' rendering, contrasting it with Jowett's "complicated & feeble 'scholarly' prose. Indeed, he might have commented more upon Hobbes' prose, for nowhere else does one find so perfect a blending of the best features of early 17C and later 17C prose style. In this respect, the work deserves far more attention than it has received, particularly Hobbes' rendering of the great orations. Pericles' funeral speech was never better rendered in a foreign tongue.

Footnotes throughout the volumes correct the remarkably few cases when Hobbes mistranslates & also passages where 17C English might mislead a modern reader. For example, "we also give ourselves to bravery, and yet with thrift" (in the Funeral Speech as given by Hobbes), no longer conveys the meaning that we are lovers of beauty but with cheapness.

(31) Baruch Spinoza, *ON THE IMPROVEMENT OF THE UNDERSTANDING*. Tr. with introd. by Joseph Katz. N.Y.: Liberal Arts Press, 1958, 50¢ (paper), 40p.—The translator has succeeded in his aim of producing a "readable & intelligible English text"; he expresses amazement at the tendency of his predecessors to transliterate Latin terms into their misleading English forms. Though well aware of the dangers of imprecision in other terms, he gets closer to Spinoza's intention by using for *objektivus*, *formalis*, and *perceptio*, *ideational*, *actual*, and *knowledge*. *Fictio* and *idea ficta* become, according to context, *assumption*, *supposition*, *hypothetical idea*, and *fiction*. *Imaginatio* presents special difficulties, but *senses* usually approximates its meaning better than *imagination*. The result is a useful text.

(32) RECUSANT BOOKS IN AMERICA 1559-1640, by Lois Byrns. The Peter Kavanagh Hand-Press, 238 E. 29 St, New York 16, 1959, 65p., \$35.00.—This book lists about 400 Recusant publications which are now available for research in American libraries. It is hand-set & hand-printed in an edition limited to 100 numbered copies; since the type has been thrown, the edition is unique. As a bibliography it leaves a good deal to be desired: there is no statement of the basis for selection or of the date-range covered. (The terminus appears to be 1640.) Some titles are given in fuller form than in the STC, but others are strangely truncated; e.g. William Barclay's DE POTESTATE PAPAE: AN & QUATENUS IN REGES JUS & IMPERIUM HABET, 1609, is listed merely as DE POTESTATE. Moreover, its English translation, 1611, is not mentioned at all, despite the fact that there are at least 4 copies in America. On the other hand, works not listed in STC are listed; e.g. Nicolas Berzetti, THE PRACTICE OF MEDITATING WITH PROFIT THE MISTERIES OF OUR LORD, THE BLESSED VERGIN AND SAINTS, 1613 (copies in Folger & Huntington). Edward Coffin's translation of Bellar-

mine's THE ART OF DYING WELL is entered under the names of both men, once with two locations, the second time with only one—but without cross reference. In short, if used with caution, the bibliography would have considerable utility, both as a listing of Recusant authors & as an indication of where copies are to be found in America.

***James Holly Hanford is teaching in Damascus and, to judge by a recent cheerful letter received from him, is enjoying it.

(33) CATALOGUE OF THE PLUME LIBRARY AT MALDON, ESSEX. Compiled by S. G. Deed & Jane Francis. Maldon, Essex: Plume Library Trustees, 1959, 192p. £2.—On April 3, 1659, John Evelyn "went to Greenewich to receive the B. Comm... where Mr. Plume preach'd on 130 Psal: 61" (*Diary*, ed. De Beer, OUP 1955, III, 228). Thomas Plume, 1630-1704, had been presented to the living by Richard Cromwell. Evelyn apparently found Plume's sermons helpful, for he mentions many of them—on Christ's easy yoke in respect of the law; how England's sins had drawn God's judgments; on the paucity of true believers; on the sin of rebellion against magistrates & ministers; on the exercise of charity in time of need; etc. The "late unparallel'd Conflagrator" of 1666 was used to remind the congregation "how we ought to walke more holilie."

In time Plume became Archdeacon of Rochester & collected a large library—one of the very few assembled by one man & preserved intact as it was in the 17C, without accretions. Theology predominates; the number of books in English is larger than is usual; the science section is relatively large (Plume founded a chair of astronomy at Cambridge); belles lettres are inconspicuous, & the sobriety of the collection is not hospitable to drama. STC & Wing numbers are given along with descriptions for about 6000 items, & at least 60 more which are not recorded in Wing and STC.

HISTORY, ed. JOHN C. RULE; abstracts by HARRISON T. MESEROLE, Pennsylvania State and ROBERT H. WEST, Georgia. Reviews by JOHN C. BURNHAM, Stanford, MARTHA J. ELLIS, Hollins College, and J.C.R.

**SEVENTEENTH-CENTURY AMERICA. The following abstracts from *American Quarterly*, *New England Quarterly*, & *William & Mary Quarterly* were provided by HARRISON T. MESEROLE, Pennsylvania State University. Those from *American Literature* were made by ROBERT H. WEST, University of Georgia.

BACON'S REBELLION. T.J. Wertenbaker, Richard Lawrence: A Sketch," WMQ 16(1959)244-8.—As Patrick Henry was spokesman for thousands in denouncing the Stamp Act, & Thomas Paine for the majority of Americans in demanding independence, so Lawrence seems to have been the spokesman for those who were disgusted with misgovernment & injustice in Virginia.

CHARTERS & LAWS. P. S. Haffenden, "The Crown & the Colonial Charters, 1675-88," WMQ (15)(1958)297-311, 452-466. George L. Haskins, "Law & Colonial Society," AQ 9(1957)354-64.—The importance of legal records in understanding colonial society: the Massachusetts Code, 1648.

"An Account of the INDIANS in Virginia" by Stanley Parrish. WMQ 16(1959)228-43.—Introduction to, description & transcript of *The Indians in Virginia . . . 1689*, ms in Newberry Library Ayer Collection; possible author Rev. John CLAYTON.

"Some Characteristic MATHER Redactions" by W.R. Manierre. NEQ 31(1958)496-505.—Characteristic changes wrought by Cotton Mather on some of his sources, notably two by Increase Mather (*A Brief History of the War with the Indians, 1676*; *Essay for the Recording of Illustrious Providences, 1684*; & Wm Hubbard's *Narrative, 1677*).

PURITANS. Larzer Ziff, "The Social Bond of Church Covenant," AQ 10(1958)454-62.—The 17C New England code of the covenant not only set a people apart from others but also served as a basis for a new cultural identity.

"Capt. John SMITH's Image of America" by Edwin C. Rozewc. WMQ 16(1959)27-36.—S's Generall Historie & his True Travels point toward social attitudes & styles of life that actually became fundamental social traits in Virginia & much of the South.

**SEVENTEENTH-CENTURY AMERICA: ESSAYS IN COLONIAL HISTORY, ed. James Morton Smith. Chapel Hill: Univ. of North Carolina Press for the Institute of Early American History and Culture, 1959, 238p. \$5. Reviewed by JOHN C. BURNHAM, Foundations' Fund (on lv. Stanford Univ.):—As part of the Jamestown celebration in 1957, a group of scholars presented papers at a symposium on various topics in 17C American history. These essays, revised in the light of comments from the group and collected into a book, summarize and

expand some of the latest and best scholarship in early colonial history.

The subjects of the essays are only loosely related around a general theme and its corollary: how a new environment modified the European heritage of the first Americans, and how (or whether) later distinctly American developments had their roots in the 17C. Oscar Handlin treats these problems in the opening essay.

Two participants re-evaluate the interaction of the red man and the white from the point of view of the Indian; the issues involved tangibly trouble the conscience of the nation to this day. Other participants sharpen the knowledge we have of white society. Mildred Campbell with statistical evidence shows that 17C English emigrants were not generally laborers but, as long suspected, overwhelmingly "middling people"—artisans and yeomen." Bernard Bailyn traces the rise of the Virginia aristocracy and its method of amassing power.

Three essays deal with religious institutions. One takes up the Anglican parish in Virginia, the crucial unit in the development of congregational practice in the American Episcopal church. A second essayist deals with the failure of the British to resist such innovations and their failure to support the established church adequately in the mainland colonies. Emil Oberholzer summarizes his work on the misbehaviors of the Puritans and offers his own perspective on the nature of Puritanism.

Of particular interest is Richard S. Dunn's analysis of the histories of America written by Englishmen on both sides of the Atlantic. The histories of New England were essentially histories of Puritanism; those of Virginia followed the theme of the fall from the Garden of Eden. Other settlements such as Pennsylvania were relatively free of chroniclers. With great sensitivity Dunn follows the process by which at the end of the 17C the colonials were being differentiated from their brethren at home: the Englishmen became more possessive and condescending while the Americans developed a sense of provincial destiny without increasing the particularism of the separate colonies.

**ANGLO-AMERICAN CULTURAL RELATIONS IN THE SEVENTEENTH & EIGHTEENTH CENTURIES by Leon Howard and Louis B. Wright. Los Angeles: William Andrews Clark Memorial Library, University of California, 1959? 40p. Reviewed by JOHN C. BURNHAM:—Two essays. Leon Howard finds that others have not yet exhausted the theme of "The Puritans in Old and New England." He suggests an analogy between the church-state relation in New England and later American forms of government, in contrast to the likewise analogous British Puritanism and British political institutions. Louis B. Wright examines William Byrd as an 18C gentleman.

**HISTORICAL ESSAYS by Hugh Trevor-Roper, London: Macmillan, 298p. Reviewed by JOHN C. RULE, Ohio State University:—The new regius professor at Oxford has been the object of some curiosity among historians since the day he published his study of Archbishop Laud in 1940. I should say not only curiosity but suspicion as well. This present group of essays, drawn from *The New Statesman*, *Encounter*, *History Today*, and the *Times Literary Supplement*, display Trevor-Roper's unchallenged genius for wit, apt phrase, and historical paradox. But in truth they show more than this, they show his keen appreciation of historical situation, personality, and causation. Trevor-Roper is undeniable a brilliant, often a brilliantly satiric, writer. But above all, he is a man of firm convictions: these convictions are seen in his treatment of the question of religion, of the gentry, and of underlying causes of the English Civil War. Four essays in this present collection give the essence of his research on the Civil War period. They are "James I and His Bishops" (chap. 20), "The Country-House Radicals," (chap. 27), "The Outbreak of the Great Rebellion" (chap. 28), and "Clarendon and the Great Rebellion," (chap. 36). In these essays, particularly the "Social Causes of the Great Rebellion," Trevor-Roper spells out in the clearest terms his quarrel with the Tawney school of social and economic historians. Trevor-Roper disagrees with Tawney on four fundamental issues: first, he does not think that there exists "any exclusive connection between Puritanism and Capitalism"; second, he does not believe—as does Tawney—that all the gentry was "rising" in the period of 1580 to 1640; instead, he finds evidence of a general decline among the gentry whose sole income came from land. Lastly, Trevor-Roper does not believe that the Civil War saw the triumph of the gentry over the old order. In this essay, and in his now famous supplement to the *Economic History Review* entitled "The Gentry, 1540-1640," Trevor-Roper amasses impressive evidence to support his contention that the country, or more gentry, were in economic straits before 1640. He admits that the "office-holding gentry," those gentle families favored by the Court, were on the rise, but not so the majority. Thus

for Trevor-Roper "the Great Rebellion . . . is not the clear-headed self-assertion of the rising bourgeoisie and gentry, but rather the blind protest of the depressed gentry." A most interesting thesis, and well stated. However, the problem of the rising or declining gentry has not yet been solved by Professor Trevor-Roper or his opponents. It remains for the patient searcher after the documents, the careful "dry-as-dust," to ferret out the evidence, some of which lies hidden in county archives; then the questions so forcefully and so lucidly put can, with some measure of accuracy, be answered.

**BUSINESS AND POLITICS UNDER JAMES I, LIONEL CRANFIELD AS MERCHANT AND MINISTER by R. H. Tawney. New York: Cambridge University Press, 1958, 325p. Reviewed by MARTHA J. ELLIS, Hollins College:—Professor R. H. Tawney has given much to the field of economic & social history in his lifetime of scholarship & teaching at the University of London. Once more he has done a splendid piece of work, this time combining an analysis of the trade and financial situation in the first quarter of the 17C with an analysis of one of the leading figures of that time, Lionel Cranfield, the Earl of Middlesex.

Cranfield, born in 1575, came from a mildly prosperous family of landlords and merchants. Situated in London, he was very successful as an exporter of English cloth, mainly to Germany and the Netherlands, and as an importer of European luxuries. He was also a speculator in crown lands as were other merchants of the day. In time Cranfield's ingenious & resourceful activities touched the departments of the navy, the wardrobe, the household, & finally the Exchequer itself. In 1624, however, Cranfield's numerous enemies took their revenge—despite James I's attempts to save him—by impeaching him before Parliament. Cranfield's last years were spent in semi-retirement. Tawney hazards a guess that had James I been more determined in his support of Cranfield the latter might have saved the crown a great many of the serious financial problems which plagued Charles I.

This book, along with G. E. Aylmer's article in EHR (1597) on "Attempts at Administrative Reform, 1625-1640," provides the student of this period with an excellent discussion of administrative reform under the Early Stuarts.

**Anglo-American Cultural Relations in the Seventeenth & Eighteenth Centuries (Los Angeles, 1959). Reported by WILLIAM SLOANE, Dickinson College:—This pamphlet prints the two illuminating papers read at the W. A. Clark Library Seminar, May 31, 1958: Prof. Leon Howard's on "The Puritans in Old & New England" & Dr. Louis B. Wright's on "William Byrd: Citizen of the Enlightenment."

Howard suggests that in Puritanism one may see "a divergence in thought which was to develop into the basic difference between the English & American conception of government, . . . that of authority centered in a legislative assembly controlled only by the unwritten constitutional restraints of principle, precedence, & political prudence," & that "of a legislative assembly subject to the control of the written word of a constitution judiciously interpreted by a body which has no legislative or magisterial power but which has assumed the supreme power of persuasive authority." He arrives at this suggestion by examining "the apparently paradoxical fact that Independency in church government was a 'liberal' movement in England, opposed to a conservative Presbyterianism & leading to the toleration of sectarian differences; whereas in America Independency was conservative from the beginning & became almost completely reactionary, leading to an active persecution of the sects & the enforcement of a death penalty against Quakers." He regards as crucial "the Puritan concept of 'conscience,'" in which were mingled "two conflicting lines of thought. . . . One might be roughly designated Platonic, & the other, even more roughly, realistic." Roger Williams (Platonic) battled John Cotton (realistic) over "the bloody tenet of persecution for conscience's sake." Cotton's conduct in the Anne Hutchinson case & other evidence suggest that "the New England effort to achieve discipline within the Congregational Way of church government . . . produced . . . a theory of judicial review of the individual conscience under the written authority of the Scriptures."

Dr. Wright describes the life & character of William Byrd (1674-1744), a colonial citizen who, equally at ease in Virginia and London, "embodied in himself many characteristics of his age & environment. He is also one of the most significant Americans of his time & the most important man of letters in the Southern colonies before the middle of the eighteenth century. . . . He was the colonial counterpart of the Enlightenment—with a difference." He personified "the ideal of learning & cultivation that distinguished the Virginia ruling class, an

aristocracy of genuine importance in the background of American culture."

**TUDOR & STUART HISTORY: A REPORT OF THE FOLGER LIBRARY CONFERENCE ON NEEDS & OPPORTUNITIES Washington, D. C.: The Folger Shakespeare Library, 1958, 41p. Reviewed by JOHN C. RULE, Ohio State University:—On the four-hundredth anniversary of the accession of Queen Elizabeth I, the Folger Library invited to Washington more than 100 historians of the Tudor-Stuart period to discuss "the needs and opportunities" for further research in these fields. Nine speakers led the discussions, & their talks have been made available in this Folger Library pamphlet.

Among the papers presented were: Sir John Nealon "The State of Elizabethan Biographical Sources"; John L. Lievsay, "Studies in the Relations between England and Italy"; Eleanor Rosenberg, "Studies Needed on the Border Line between History and Literature in the Tudor Period"; W. K. Jordan, "New Development in Tudor Social and Economic History"; Mary F. Keeler's account of "Significant Omissions in the Stuart Bibliography"; and Gerald E. Bentley's paper on "The Literary Historian and Stuart History."

Of particular interest to readers of SCN are the articles by Rosenberg and Bentley. Rosenberg points to the lacunae in our knowledge of the later Tudors, stressing particularly the need for work in the field of biography & giving as examples the lives of the Earls of Essex, of Bedford, and of Huntingdon, the latter two of interest because of their pro-Puritan leanings. Rosenberg also points to H. C. Porter's excellent study of Tudor Cambridge as a model for what might be written of Tudor Oxford; she might add to the list Stuart Oxford and Cambridge as well.

Bentley follows with a witty and urbane account of the literary historian's plight on entering the field of political history. Among the many examples he cites is the case of the literary historian who pondered at length over the popularity of Thomas Middleton's *A Game of Chess* without realizing that this mediocre play had a nine-day run—the longest in the pre-Restoration theater—because the English populace saw in it a portrayal of Prince Charles' adventures in Spain. A closer look at the political history of the day would have informed the literary historian that the populace attended the play for political rather than artistic reasons. But Bentley also has a word for the political historian: he requests that they compile more thorough and imaginative indexes to their books, so that bemused literary scholars can find their way amid "the mazes of unfamiliar literature."

***"Oliver Cromwell and His Parliaments," by H. R. Trevor-Roper in ESSAYS PRESENTED TO SIR LEWIS NAMIER, eds Richard Pares and A. J. P. Taylor, London: Macmillan Co., 1956, pp. 1-48. Reviewed by JOHN C. RULE, Ohio State University:—Employing the method made famous by Wallace Notestein in his book on *The Winning of the Initiative by the House of Commons* (British Academy Lecture, 1924), H. R. Trevor-Roper analyzes the procedural devices—or lack thereof—that caused Oliver Cromwell to lose control of his parliaments. Cromwell, it would appear from Trevor-Roper's testimony, proved to be "as clumsy as old bluebottles caught in the delicate web spun by nimble radical spiders." The radicals invariably proved more skillful in forming political factions within Parliament than did Oliver. Indeed, whenever Cromwell undertook to form a party within the Commons, the nimble radicals outwitted him, out-electioneered him, and out-bid him for control of the London populace. Cromwell's final appeal was always to naked force. Thus Oliver failed to assume party leadership in his parliaments for exactly the same reason that the Stuart leadership failed: because Cromwell failed to understand that in order to run Parliament the executive, whether he be king or protector, must by "ceaseless vigilance, intervention, and management" direct the daily meetings of his most loyal Commons. Oliver mistakenly believed that in Elizabethan days Parliament was free from caucus control, & instead ran itself through the personal worthiness of the individual members or the natural harmony of interests. Such was not the case; Elizabeth's privy councillors had been in constant attendance at the Commons during each session; indeed, it was their vigilance and their intervention which won Elizabeth her supremacy. Slowly, under James I and Charles I, the Commons snatched the initiative away from the king's privy councillors. Trevor-Roper contends that Cromwell's parliaments likewise seized the initiative because of "the lack of . . . management by the executive which, in the correct dosage, is the essential nourishment of any sound parliamentary life." In the end, Oliver, like the Stuarts, simply approached his parliaments in complete bewilderment: neither controlling them nor understanding why he could not do so.

As Trevor-Roper says, "he failed even more dismally than the Stuarts. The tragedy is that whereas they did not believe in the system, he did."

**HISTORY PROFESSIONAL & LAY: AN INAUGURAL LECTURE DELIVERED BEFORE THE UNIVERSITY OF OXFORD ON 12 NOVEMBER 1957 by H. R. Trevor-Roper, New York: Oxford Univ. Press, 1957, 23p. Reviewed by JOHN C. RULE, Ohio State University.—Trevor-Roper's inaugural address at Oxford was something of a jolt to the Historical profession. The brilliant, if somewhat irascible, biographer of Laud & Hitler proclaims that "unless we take heed, there is danger that philosophers may kill philosophy, philologists literature, and historians history." He continues: "Armies of research students, organized by a general staff of professors, may in time have mapped out the entire history of the world. We may know, or be able to know, what every unimportant minor official in a government office did every hour of his day, what every peasant paid for his plot in a long extinct village . . . and so forth. In a rising crescendo of adjectives Trevor-Roper pours out his vituperation of the professionals, who, like the 18C 'monks of Magdalen,' are "sunk in prejudice and port." But Trevor-Roper quite clearly distinguishes research from professionalism: for him "professionalism is that private expertise which carries the details of a subject progressively farther away from lay comprehension;" "research" on the other hand, "is the digging of new channels whereby fresh and refreshing matter flows into old courses." No doubt Professor Trevor-Roper will in the next few years rechannel into fresher and deeper waterways much of the work being done at Oxford on the Tudors and Stuarts.

**OLIVER CROMWELL 1658-1958 by Christopher Hill, London: The Historical Association, 1958, 30p, 2/6s. Reviewed by JOHN C. RULE, Ohio State University.—In 30 pages Christopher Hill accomplishes more than most biographers do in 400. He outlines the major historiographical changes that have taken place in Cromwellian scholarship in the last 300 years; he summarizes the accomplishments of Oliver's career; and he underscores the paradoxes of the Cromwellian era. In the first few pages of this pamphlet Hill carefully notes that Cromwell's reputation changed with the temper of the times: in pre-William III days, Pepys could speak of Cromwell as the man "who made the neighbor princes fear him." But with the colonial expansion of the 18th century, the Cromwellian policies were lost sight of; indeed with the revival of radicalism in the later 18th century, Cromwell was looked upon with a critical eye by Mrs. Macaulay, Oliver Goldsmith, Cobbett, and others, all of whom favored the Levellers over Cromwell. It was not until Thomas Carlyle edited *The Letters and Speeches of Oliver Cromwell* that Oliver emerged as the Protestant Hero. In the later 19C, the Liberals, led by Gladstone, viewed Cromwell's career through liberal-tinted glasses. For them, and for Samuel Gardner, Cromwell became the incarnation of the Puritan Revolution. Thus Clarendon's "Great Rebellion" had been transformed into a Protestant Crusade with a liberal-reformer as leader. Hill puts it well: Cromwell had become for the Liberals "a Russet-coated Gladstone even less successful with the Irish problem and even more apt to confuse theology with foreign policy."

The 20C, Hill notes, has rediscovered economic and social history. Cromwell the hero and the reformer have faded to make room for Cromwell and his times, with the emphasis now on "the times."

Following this historiographical estimate of Cromwell, Hill turns to the paradoxes inherent in Cromwell's career. Hill notes that Cromwell the revolutionary leader of the '40's became the conservative ruler of the '50's; that Cromwell at first supported and then destroyed one parliament after another; that Cromwell imposed religious liberty on the English people by means of tyranny (one is reminded of Rousseau's paradox that man often has to be forced to be free); that, though he was not a hypocrite, Cromwell came very close to hypocrisy; & lastly, that "he combines hesitation with sudden violent action: Pride's Purge, Joyce's seizure of the King, the dissolution of the Barebones Parliament," being but a few of the examples we might use.

Hill's rapid survey is a remarkable exercise in compression. Although he is occasionally hasty in his judgments, such as with the dismissal of Trevor-Roper's view of Cromwell and his Parliaments as "an unwarranted over-simplification," Hill's views are usually fair, well balanced, and to the point; his style is vigorous & filled with apt comparisons, such as: "the uniqueness of Cromwell is that he was Napoleon to his own Robespierre, Stalin to his own Lenin and Trotsky." In a word, Hill's survey should be required reading for all those interested in the 17C.

**ROBERT SPENCER, EARL OF SUNDERLAND 1641-1702

by J. P. Kenyon, London: Longmans, Green & Co., 1958, 396p, \$7. Reviewed by JOHN C. RULE, Ohio State University.—Some contemporaries viewed the 2nd Earl of Sunderland as "the subtlest, workingest villain that is on the face of the earth," "the whispering minister," in "the deep recesses of whose apostate mind/ No skill can reach nor principles can bind." Others, among them Jonathan Swift, saw only the veneer, "the grand seigneur, all suavity, urbanity, candour and condescension . . ." Indeed the Duchess of Marlborough thought of him as "a Man of Sense and Breeding." But probably Bishop Burnet's portrait came closest to the truth when he described Sunderland as a man of "too much heat both of imagination and passion . . . apt to speak very freely both of persons & things . . . a man who raised enemies to himself by the contempt with which he treated those who differed from him."

Mr. Kenyon takes these contemporary and conflicting views of the Earl's character, shifts them, adds his own seasoned knowledge of the state papers, and produces a brilliant study of Sunderland and his times.

Kenyon's portrait begins in the 1670's with the Sunderland's early career as minister of state to Charles II. During these troubled years the Earl proved himself to be a "proud, passionate, ill-tempered . . . thin great man at Whitehall." However, his services as a Parliamentary manager made him indispensable to Charles II and to his brother James II.

When James II fled to France in 1688, Sunderland likewise fled, but to Holland rather than St. Germain. The drama of Sunderland's career might well have ended in 1688, but there was yet one act to be played out—the most curious and important of all. Forgiven his political sins, Sunderland returned to England in the 1690's to become the *eminence grise* of William III's cabinet. Kenyon speaks of him in this period as "the first of the great 'undertakers' or intermediaries between crown and faction," the man who, almost incidentally, "founded . . . the fortunes of the struggling 'Court Whigs.'"

On this positive note Kenyon ends his biography of one of the 17C's most controversial statesmen: a man who repeatedly snatched advantage from defeat, a man who had been branded by his own age as the "Great Apostate," but yet a man who died as a respected elder statesman, having just before his death married off his son to a daughter of John and Sarah Churchill.

Withal, Kenyon approaches his subject with sympathetic understanding. He eschews a moralizing or an apologetic tone; instead, he looks steadily at Sunderland's shortcomings: his false conversion to Catholicism, his obstinate refusal to see the James' ineptness was leading England to revolution; his insufferable pride; and yet sees beyond these defects, & finds in Sunderland a sense of destiny, a sense of duty, and a well-developed political genius. Kenyon has in fact taken one of history's shadowy figures and has given him substance, which is no mean accomplishment.

NEO-LATIN NEWS

Vol. VI, No. 2. Jointly with SCN, \$1.50 a year; \$5.25 for five years, payable to J. Max Patrick, English Department, New York University, New York 3, N.Y.

Edited by Paul W. Blackford, *DePauw*, and Lawrence V. Ryan, *Stanford*. Associate editors: Robert W. Ayres, *Georgetown*, Philip Damon, *Ohio State*, James R. Naiden, *Lake Erie School*, J. Max Patrick, *New York*, and Richard J. Schoeck, *Notre Dame*. Publication of NLN is assisted by a grant from STANFORD UNIVERSITY.

(N16) CONFERENCE ON DESIDERATA FOR MODERN LATIN STUDIES.—The conference met in Chicago, on Sunday afternoon, December 27, 1959, in conjunction with the MLA, with Prof. Richard J. Schoeck (Notre Dame) presiding, Rev. Walter J. Ong (St. Louis) serving as secretary. As the first order of business, the group elected Fr. Ong chairman for 1960, & Prof. Richard S. Sylvester (Yale), secretary. Reports on four cooperative projects of Neo-Latin scholarship in this country were given by Prof. Sylvester, Fr. Ong, Profs. Blackford & Ryan. Prof. Sylvester described the substantial progress being made on the Yale edition of the works of St. Thomas More, under the general editorship of Prof. Louis L. Martz. This edition, announced at the 1958 meeting of the MLA, will be divided into a scholarly & a popular series. Six volumes of the scholarly series will be devoted to or will contain the Latin works. R. W. Gibson's *Preliminary Bibliography of Works of St. Thomas More and Moreana* (until 1750) is already in press. It is expected that *Utopia*, ed. J. H. Hexter & Fr. Edward J. Surtz, will be ready for the printer by 1961. (This volume, No. III in the scholarly, No. II in the popular

series, will consist in the scholarly version of the Latin original plus the English translation made in 1923 by J. C. Richards to be revised by Fr. Surtz.) Also scheduled to appear in the scholarly series are the Latin poems (Vol. II), to be edited by Leicester Bradner & C. A. Lynch, with an introduction by Revilo P. Oliver (the trans. of Lucian to be edited by Craig R. Thompson). The correspondence (Vols. XI & XII) will consist of a revision by Elizabeth F. Rogers of her own earlier edition; Prof. Rogers and Fr. Marcus Hayworth will also edit a selection of the letters for the popular series (Vol. VII). Vol. IV, the *Responsio ad Lutherum*, has not yet been assigned an editor. Vol. X, also still unassigned, will include the Latin *Treatise on the Passion*, & Vol. I, ed. Prof. Sylvester, will contain the Latin as well as the English text of *Richard III*.

Fr. Ong next reported that the Vatican Film Library is now installed in its permanent quarters at St. Louis University & that the facilities are now fully available to interested scholars who will find excellent working conditions provided. St. Louis Univ. Library is continuing to build up its collection of Renaissance Latin treatises on education, rhetoric, & literary theory. Among translations of Latin texts which have been completed under the supervision of Fr. Ong & which are now available as M.A. theses from the university library are the following: David Chytraeus, *De ratione discendi et ordine studiorum recte instituendo* (1562), trans. Sister M. St. Mel Kennedy, O.S.F.; Laurent LeBrun, "Dissertatio de opico carmine" in his *Virgilius Christianus* (1661), Parts II & III trans. Robert William Braun; Nicole de Nancel, *Petri Rami vita* (1559), trans. Martin James Bredeck; Peter Ramus *Quod sit unica doctrinae instituendae methodus* (1556), trans. Eugene John Barber; & Adrianus Turnebus (Turnébe), *Libellus de methodo* (1600), trans. Frederick Eugene Brenk. In addition to these five items, the library also has available a large number of prefaces to other Latin works of the Middle Ages & Renaissance, especially in the fields of education & literary theory. Publication of a collection of these translated prefaces has been proposed; its appearance will depend upon whether funds for the purpose can be obtained. Fr. John Daly, of the department of mathematics at St. Louis Univ., is making inventories of medieval & Renaissance mathematical treatises in the Vatican Film Library. The card-file "Index of Translation Desiderata," begun by Prof. Chauncey Finch some four years ago, has come to a standstill because of poor response from scholars to whom inquiries were sent. At the end of his report, Fr. Ong proposed once again that the group undertake the compilation of a supplement to the Short-Title Catalogue (1475-1640) consisting of Latin works by writers from the British Isles published by Continental presses. The suggestion stirred up a lively discussion. Prof. Patrick suggested *N-LN* as an outlet for listings of titles as they are sent in by individual researchers; he also mentioned the Newberry Library as an institution favorably disposed toward assisting the production of catalogues of this sort. Prof. Bradner (Brown) called attention in this regard to the *Census of Medieval & Renaissance Latin Books in New England Libraries*. This census, published by & available from the library of Brown University, omits only the Harvard, Yale, & Boston Public Libraries, whose holdings are too extensive to list. In an early issue of *N-LN*, Fr. Ong will offer a prospectus for this desirable supplement to the STC.

The Depository for the Neo-Latin Lexicon, according to Prof. Blackford, is accumulating words at a satisfactory rate. Prof. Blackford distributed & commented upon a sheet of entries composed of Neo-Latin coinages & neologisms that may serve as samples of the kinds of words to be included in the Lexicon (see N17 below).

Prof. Ryan distributed a dittoed revision of the "Checklist of Aids to Neo-Latin Research" which Prof. Blackford & he first assembled for the 1958 meeting. The checklist now contains 250 items; it will be available without cost while the supply lasts. Persons desiring a copy should write to Prof. Ryan, English Dept., Stanford Univ., Stanford, Calif. Although the list is still in a tentative & rather elementary state, Prof. Bradner proposed, with the concurrence of all present, that those parts of it dealing with Neo-Latin language & literature be submitted to a journal for publication as soon as possible. The sections concerned cover bibliography, language & lexicography, biography, history & criticism of literature, & important anthologies of poetry, prose, & drama. The conference concluded with observations by Prof. Schoeck on the highly satisfactory results that have been achieved in reproducing rare Renaissance texts by the Xerox method. Persons interested in participating in the conference at the 1960 meeting of the MLA in Philadelphia should write in advance to Fr. Ong. (LVR)

(N17) NEO-LATIN LEXICON:—Most of the sample entries in the Depository for the Neo-Latin Lexicon given below are coinages first recorded in the Neo-Latin period, though the use of quaestor is an example of another kind of neologism. Scholars are urged to send information about similar coinages and neologisms of the period after 1400 to the Depository, c/o Prof. Paul W. Blackford, English Dept., DePauw Univ., Greencastle, Ind.

INTERLOCUTOR. Erasmus, Julius exclusus a coelis (1517): "Interlocutore, Julius, Genius, S. Petrus..." Erasmus or Conrad Nesen des Nastätten, Dialogus bilinguim ac trilinguim (1519): "Interlocutores: Mercurius, Maramia, Titus, Pomponius." Ulrich von Hutten, Misaulus (1518): "Interlocutores Huttenu et Misaulus." Febris, dialogus Huttenu (1519): "Interlocutores Huttenu et Febris." (Cf. Max Niedermann, Vox Romanica, XIII, 1953, 17; Leo Spitzer, Le Français Moderne, Avril, 1954, 89-95.)

NOVANTIQUUS. Franciscus Modius, *Lectiones novantiquae, opus criticum* (1584). "Novantiqua sanctissimorum Patrum et Probatorum Theologorum doctrina. . ." (The title that the Elzevirs gave to their Latin translation (1635) of Galileo's letter (1615) to the Grand Duchess of Tuscany.) (Cf. Anna M. Hatcher Modern English Word-Formation and Neo-Latin, 1951, p. 125.) (Cf. NED: New-old "a 1688 Cudworth Immut. Mor. (1731) 62 The Assertors of this Novantique Philosophy.")

TRAGICAMICUS. Hieronymus Ziegler, *Nomothesia, Drama tragicomicum* (1547). (Cf. Hatcher, p. 80.)

OLIGOPOLIUM. St. Thomas More, *Utopia* (1515): "... quod earum, si monopolum appellari non potest, quod non unus vendit, certe oligopolium est. . ."

FASCICULARIUS. A writer of a work entitled a *Nosegay*. Erasmus, letter to reader, *Hieronymi Opera omnia* (1516): "... hoc sordidum scriptorum genus succederet, sententiariorum, sumulariorum, fasciculariorum, speculariorum." I, 138r. (E. Surtz, S.J.)

FAMIGERABILIS. From & meaning the same as Famelicus. Augustini Olomucensis *Dialogus in defensionem poetices* (1498): "... atque ob id ad cauponem quendam (quem dii deaeque pertant) famigerabilis diverto. . ." (G. Valles.)

DYOMICENES. *Vocabulum ignotae significationis. Coluccio Salutati, Epistolario*: "... in primis quidem votorum meorum diligentissimus executor dyomicenes Proprietum Catullumque procurans, quorum michi nil pene nisi nomen innotuit." (F. Novati.)

ACUPICTOR. *Embroiderer*. Hermann Schopperus, *Panoplia* (1568, a work containing Latin terms for many occupations with an illustrative woodcut for each word). (Cf. DuCange: acupictus.) (Cf. Lexicon Mediae et Infimae Latinitatis Polonorum: acupictor [1541], acupictura [1530], acupingens [1542], acupingo [1532].

QUAESTOR. *Indulgientiarum ecclesiasticarum vendor* (?) Eusebius Candidus, *Plausus Mortis* (1534): "... quid reverasit Quaestor, non liquet. Dicit tantum illum multos loculos nummis farcire, villisque pecuniam fundare." Lemma ad v 121. (J. Ijsewijn.)

MUTUTITIA. Borrowing of money. (Not found earlier as a noun.) Adriani Turnebi, *Adversariorum Libri Triginta*, in tres tomos divisi (1850): *Uxor autem in eo usuraria, mulier ea est, qua quis utitur, quamque accipit velut mutuatitiam: ut pecunia usuraria, quae ad usum accipitur mutuo,*" p. 85 (L.C. Stevens.) (PWB)

(N18) STUDIES IN THE RENAISSANCE VI (1959).—Four articles in the most recent volume of *SR* are concerned with Neo-Latin writings, three of them with poetry from Croatia, Italy, & England. Ante Kadić "Croatian Renaissance" 28-35:—describes Latin literary production among the Croats during the 15th through the 18th Cs as well as recent editions of Neo-Latin poets being published by the Yugoslav Academy of Arts & Sciences (Zagreb). Among authors whose works have been recently published are the Latinists Ivan Česmički (Janus Pannonius), Ignat Djurdjević, Marko Marulić, & others who wrote in the vernacular as well as in Latin. F. J. C. Richards "The Poems of Galeatus Ponticus Facinus" 94-128:—presents an introduction & text, from Florence MS. Laur. Ashb. 1078, of the 83 poems of Galeazzo Pontico Facino, a minor Latin versifier who flourished in Padua during the last two decades of the 15th C. While not great in literary merit, F's poems are of interest because a number of them are addressed to prominent humanistic teachers, such as Ermalao Barbaro, who were active at Padua during this period Charles G. Nauert, Jr. "Agrippa in Renaissance Italy: the Esoteric Tradition" 195-222:—discusses the importance of A's Italian sojourn, 1511-18, for the development & dissemination of his ideas on the occult sciences. When A, already famous for his *De occulta philosophia libri tres* (1510), went to Italy in the service of the Emperor Maximilian I, he became associated in times when he

was free from official duties with other students of the esoteric tradition at Pavia & Casale, where he delved further into & lectured upon the Hermetic & Cabalistic books. This extended "contact with the well-developed occultist movement in Italy," though it certainly could not have created what was already a well-mastered interest for A, did enrich his "acquaintance with these traditions" & helped to make him in later years "the center of a small group of bold spirits who sought to use occult truth, the concealed wisdom of the ages, for the purification & reform of their present world." Walter F. Staton, Jr. "The Influence of Thomas Watson on Elizabethan Ovidian Poetry" 243-50:—shows how the younger Thomas Watson's mythological & pastoral poems in Latin, *Meliboeus* (1590), *Amintae gaudia* (1592), his translation of Colluthus' *Helena raptus* (1586), & especially his *Amyntas* (1585) contributed to the development of the Ovidian narrative poem in Elizabethan England. The *Amyntas*, the English translation of which by Abraham Fraunce appeared five times between 1587-96, influenced such later erotic narrative poems as Thomas Lodge's *Glaucus & Silla*, T.H.'s *Oenone & Paris*, & Shakespeare's *Venus & Adonis*, though not Marlowe's *Hero & Leander*, which was "the second main influence in the development of the genre." (LVR)

(N19) ALBERTI. V. Zoubov "Léon Battista Alberti et les auteurs du Moyen Age" M & RS (*Warburg Inst.*) 4(1958)245-66:—In his treatise *De re aedificatoria libri X*, A followed the fashion of his time in citing as his only sources the most reputable classical authors, among them Pliny, Theophrastus, Plato, Aristotle, Plutarch, Herodotus, & Diiodorus Siculus. Z shows, however, that a number of A's ideas, supposedly derived from these then-fashionable authorities, are expressed in language that points clearly to certain Latin & early Medieval sources. Parallel citations make clear that A had read & used Macrobius Lactantius, Eusebius, Cassiodorus, & Boethius. Above all, Z points out that A's relations with the Platonic Academy of Ficino at Florence "restèrent assez superficielles" & that the closest parallels to certain "Platonic" passages in A's treatise may be found in various writings of St. Augustine. (LVR)

(N20) VATICAN FILM LIBRARY. "Checklist of MS Codices," Parts VII & VIII, appears in *Manuscripta* 3(1959)38-46, 89-99.—Part VII records the Chigi collection, founded before 1520 by Agostino Chigi of Siena & continued & enlarged by his descendants until purchased by the Italian government in 1918. In 1923 it became part of the Vatican Library. Part VIII concludes the project of listing Latin codices with the Ferrajoli collection & the Archivio di San Pietro. A number of Greek codices are also listed in Part VIII. (LVR)

(N21) LATIN TEACHING IN ITALY. Ferdinando Trossarelli, S.J. "Il Problema del Latino nella Scuola Italiana" La Civiltà Cattolica 3(1959)32-46:—F deals with question of whom to teach Latin to, offers some historical comments of relevance to Neo-Latin, & supplies some bibliographical notes. (RJS)

(N22) Franz Brunhölzl "Benedetto di Milano ed il 'Carmen Medicinalis' di Crispio" *Aevum* 33(Jan-Apr59)25-67:—B argues that the "Carmen," attributed in literary histories to the 8th-C Archbishop Benedict of Milan, is really a work of the age of humanism, probably of the early 15th C. All 4 extant MSS. are of the 15th C or later, & the first known reference to the poem dates from 1482. B prints a text with collations from all the surviving MSS. The poem, subdivided under 27 headings & totaling 241 hexameter lines, treats of various diseases & their cures, among them gout, deafness, dropsy, and nosebleed. (LVR)

(N23) CERTAMEN CAPITOLINUM XI:—The 11th international contest in Latin prose composition, sponsored by the Istituti di Studi Romani under the auspices of the Italian Ministry of Public Instruction & the Commune of Rome, closed on January 31. Winners will be announced & the 1st & 2nd prizes awarded in the Campidoglio on April 21. (Persons interested in details of the contest with an eye to future entry may consult *Aevum* 33(Jan-Apr59)184-5.) Winners of the 9th Concourse were Tebaldo Fabbri (1st prize) & Feliz Sanchez Vallejo (2nd prize). Fabbri's composition is an original dream vision of the final campaign speeches of candidates from the various parties in an Italian election. Vallejo's work, appropriately enough for a Spaniard, is a description of a corrida ("De taurorum agitatione") & a defense of the spectacle as a work of art. Both compositions have been printed by The Istituti di Studi Romani, as Certamen Capitolinum: VIII: MDCCCCLVIII, Rome, 1958. (LVR)

(N24) Clelia Maria Piastra "De Basini Parmensis Poesi" *Aevum* 33(Jan-Apr59)154-61:—One of the finest Neo-Latin poets of Parma, according to Miss P., was Basinius (1425-57). Among his poems, briefly analyzed in this article, are *Hesperis*, which

gives an account of the wars of 1448 & 1453 between the houses of Este & Aragon; retellings of Greek mythological tales, e.g. his *Meleagris & Argonautica*; amatory works, *Iovitae libri tres & Cyrus*; an elegy *In honorem gloriose Virginis Marie*. B drew his inspiration from & imitated a number of Greek & Roman poets, particularly in their more "splendid" passages. Of some note is the fact that Miss P. has written her account of B in Latin. (LVR)

(N25) SPACE FLIGHT IN LATIN VERSE. Olindo Pasqualetti, Pellicentis lunae dolus, carmen in certamine poetico Hoeufftiano magna laude ornatum [1958]:—P, one of the best-known Neo-Latin versifiers in Europe, describes an imaginary flight to the moon of two intrepid spacemen. The author blends the modern theme & a Latin vocabulary that accommodates itself gracefully to the post-Sputnik world with a sufficient number of mythological references for the poem to be lively & up-to-date & yet maintain a flavor of classical antiquity. (Publication reported in *Aevum* 33[Jan-Apr59]182.) (LVR)

W. LEONARD GRANT: THREE ARTICLES. "Neo-Latin Verse-Translations of the Bible" *HarvTheolRev* (52 Jul59)205-11:—This bibliographically valuable article notes some of the important Latin verse-translations both of individual books & of large portions of the Bible, mainly during the 17th & 18th Cs. The practice of making such translations seems to have been largely a phenomenon of the northern Protestant Reformation, for they were almost invariably written by Germans or Dutchmen. While it appears that no Renaissance Latin poet ever translated the Bible from Genesis to Revelation, many did construct versified outlines of the whole Bible, especially as mnemonic aids. Translations of individual books of the OT were extremely common between about 1550 & 1650. These works, produced "ad pietatem, et ad formanda iudicia studiosae iuventatis, deinde etiam ad incitandas generosas naturas ad studium poetices," were usually in the form of extended paraphrases in the epic style; naturally it was the historical books of the OT that lent themselves most readily to that treatment. No one—understandably enough—appears to have attempted Leviticus, Numbers, or Deuteronomy. In the not-infrequent versions of Job one encounters two quite well-known Neo-Latin poets: Patrick Adamson in his *Metaphrasis poetica Iobi* (1650), & the ubiquitous William Hog—best known for his Latin versions of Milton—in *Iobum* (1633). Translations of Psalms are of course common, as were translations & paraphrases of Proverbs, Ecclesiastes, & the Song of Solomon. The prophetic books were more intractable, & appeared in fewer translations. An interesting development in translations of the Apocrypha is the appearance of dramas in elegiac form, such as *Tobias comus* (1583), a *Judith comica* (1584), & a *Susanna comica* (1595), works which were doubtless actually presented by young students, presumably for the purpose of improving their morality & their Latinity alike. While no poet ever ventured upon a translation of the entire NT, a considerable number did attempt a narrative based upon a harmony of the whole of the Evangelies. The two most famous poems of this class are the *De partu virginis* (1526) of Giacopo Sannazaro, & the *Christias* (1535, with many, many reprints in the 16th, 17th, & 18th Cs) of Marco Girolamo Vida, of Cremona. These works, the latter of which influenced Milton, are major achievements, in every way worth reading for their own sake. (RWA)

"An Eclogue of Francesco Filelfo?" *Manuscripta* 3(1959) 171-2:—An eclogue *De Christi natali* in Vatican Library Urbino MS fol. 173r, is ascribed to F by Francesco Veterano & Benaducci. G demonstrates that the actual author is Francesco Patrizi (1413-92), a Siennese humanist. So far as is known, F wrote no pastoral poetry. (LVR)

"A Classical Theme in Neo-Latin" *Latomus* 17(Oct-Dec58) 690-707:—G discusses the treatment of the theme of the return of the Golden Age ("redeunt Saturni regna"), supposed to follow upon the accession or victory of pope & sovereign by some 40 poets from the 15th to the close of the 17th C. Among the authors mentioned are Filelfo (poems addressed to the Florentines & to Filippo Maria Visconti after the Peace of Ferrara, 1433, & to Nicholas V upon his accession to the papacy) Patrizi (to Pope Pius II), Landino (in praise of Pietro de' Medici), Boiardo (in praise of the Este), Mantuan (to the Montefeltro of Urbino, to two magistrates of Bologna, Saniptro & Sabello, to Oliviero, Cardinal Caraffa), Marullo (to Pope Innocent VIII), Sannazaro (on Ferdinand I of Naples), Fracastoro (upon the accession of Pope Julius III), the brothers Amalteo (including two poems celebrating the victory at Lepanto as heralding a new Golden Age), Barclay, and, finally, Niccolò Partenio Gianettasio (on the Emperor Leopold I's relief of Vienna in 1683). Thus, for two and a half

centuries, the theme recurred in Neo-Latin poetry. A number of these poems are records in verse of the hopeful (or wishful) thinking that followed upon some of the critical events in the political & ecclesiastical history of the period. (LVR)

(N27) FOUNDATION FOR REFORMATION RESEARCH:—The Foundation proposes as its first complete project "the photoduplication of the complete works of Johannes Brenz." Brenz, a pupil of Oecolampadius and a staunch adherent of Lutheranism, has been selected for this honor because in his life and interests "he cuts across more aspects of the Reformation than any other man." The importance of the project is that while an excellent bibliography by Kochler exists, there has never been a complete edition of B's writings & there is no adequate modern biography. (LVR)

(N28) ARGYROPOULUS. Grace Freed Muscarella: "A Latin Translation of the Pseudo-Aristotle *De Mundo* by Argyropoulos: Text & Analysis" (Pennsylvania thesis) DA 19(Apr59)2607:—Univ. of Penn. Latin MS 13 contains, among other Greek cosmological treatises, the pseudo-Aristotelean *De Mundo* in a Latin version by John Argyropoulos (1415-87). M analyzes the characteristics of the Latin prose style of A as well as some of the contemporary criticism of his efforts at translation. (LVR)

(N29) MANUSCRIPT REPERTORY. Andrew George Little Initia operum latinorum, quae saeculis XIII, XIV, XV attrimuntur, secundum ordinem alphabeti disposita, New York, Burt Franklin, 1958:—This is a reissue of an important guide to philosophical and theological MSS. of the later Middle Ages & early Renaissance, first published by Manchester University, 1904. Little is indispensable for the student of the period & is especially valuable for its listing of the holdings of the Oxford University libraries. Its republication is a welcome event. (LVR)

(N30) MORE LEXICOGRAPHY.—Conférence internationale consacrée aux dictionnaires nationaux du latin médiéval, Cracow, Oct. 26-31, 1958:—Although this international conference was concerned primarily with Medieval Latin Lexicography, the work of many of the participants carries over into the Renaissance & hence impinges upon Neo-Latin lexicography as well. For example, though 1506 is usually taken by Poles as the arbitrary date for the beginning of the Renaissance in their country, the compilers of the "Dictionary of Medieval Latin in Poland" are carrying their researches & entries down through the 16th C. Proceedings of the conference, published in ALMA (Bulletin DuCange) 28(1958) 183-315, report substantial progress in Medieval Latin lexicography, either general or national, in Germany, Belgium, Denmark, Finland, France, Italy, the Netherlands, Poland, & Czechoslovakia. (LVR)

(N31) Walter J. Ong, S.J. "Latin Language Study as a Renaissance Puberty Rite" SP 56(Apr59)103-28:—This is a challenging & closely written essay which brings together much valuable evidence on the teaching of Latin in the Renaissance. In the conclusion the author writes that "the boy's education was basically a puberty rite, a process preparing him for adult life by communicating to him the heritage of a past in a setting which toughened him & thus guaranteed his guarding of the heritage for the future. Latin had indubitable connections with the past, & it was hard, indeed all the harder as motivation waned when real use for the language began to wane. . ." (RJS)

***SCN ATTACKED! Sample Entries, as a Prospectus for a New Edition of an Encyclopedia as REVISED by SCN: (1) Charles I—Stuart Monarch remembered chiefly as having figured in the controversial writings of John Milton, notably those touching on the execution of that individual. (2) London—Chief city of British Isles, best known as the place where John Milton was born (Parish of All Hallows, Bread St). . . . (3) Bible—A volume of sacred writings which John Milton is believed to have read in his youth. . . . Some radicals have even suggested that John Dryden had heard of the volume. (Submitted by Franklin B. Wing, Georgetown).

***THE BOOK OF THE COURTIER by Baldesar CASTIGLIONE. A new translation by Charles S. Singleton; illustrative material ed. Edgar de N. Mayhew. Anchor Books, Doubleday & Co., Garden City, N.Y., 1959, 388p, \$1.25:—Profiting from Bruno Maier's study of the mss in the Laurentian, which Castiglione supervised, this translation adheres more faithfully to the original text than any other recent English version; it is unexpurgated & complete, & is accompanied by 32 illustrations, as well as notes & an index of persons & items. 17C specialists will inevitably

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continue to cherish Hoby's rendering, but they cannot afford to neglect this one because of its greater fidelity to the Italian.

Incidentally, I can find no reference in Milton's works to Castiglione, though it seems improbable that the poet was unfamiliar with IL CORTEGIANO. Can any reader point to influence or account for the absence of reference?

***John S. White, RENAISSANCE CAVALIER. N.Y.: Philosophical Library, \$3.50, 66p, 1959:—After 47 pp. of close analysis of Castiglione's COURTIER, the author concludes that stylized personalities—the courtier & his descendant, the European gentleman—are "somewhat empty, somewhat anemic" despite their abilities & faculties: they sublimate "energetic activism . . . into passive aesthetic individualism." But a reader may well ask, "What about Sidney, the Cavaliers, and numerous later gentlemen who managed to do & to achieve despite their sprezzatura?"

***SOME RECENT BOOKS WHICH WE HAVE NOT SEEN. Imogen Holst, ed. HENRY PURCELL (Oxford); E. E. Rich, Vol. I of HISTORY OF THE HUDSON BAY CO (Hudson's Bay Record Soc.); M. L. Clarke, CLASSICAL EDUCATION IN BRITAIN, 1500-1900 (Cambridge); Richard S. Westfall, RELIGION & SCIENCE IN 17C ENGLAND (Yale, 1958, 235p); Arthur Robert Winnett, DIVORCE & REMARRIAGE IN ANGLICANISM (N.Y.: St. Martin, 1958—4 chapters on 17C); Ivonwy Morgan, PRINCE CHARLES'S PURITAN CHAPLAIN (John Preston 1587-1628), Allen & Unwin, 1957; F. R. Bolten, THE CAROLINE TRADITION OF THE CHURCH OF IRELAND WITH PARTICULAR REFERENCE TO BISHOP JEREMY TAYLOR. SPCK for the Church Hist. Soc. 1958; James Winny (ed) THE FRAME OF ORDER. AN OUTLINE OF ELIZABETHAN BELIEF. TAKEN FROM TREATISES OF THE LATE 16C (Macmillan, 1957, \$6)—an anthology of 11 treatises, with an introductory survey of ideas; Percival Hunt, SAMUEL PEPYS IN THE DIARY (U. of Pittsburgh Press, 1958, 178p)—includes a long section on Pepys & Wm Penn. Barnes & Noble are reprinting R. G. Thwaites' ed. of THE JESUIT RELATIONS & ALLIED DOCUMENTS, 1610-1791 (73 vols. bound in 36 vols., \$400).

